New England
CONSERVATORY of MUSIC



1951 - 1952
Catalogue

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1951-1952

New England CONSERVATORY of MUSIC

Founded
February 18, 1867



HUNTINGTON AVENUE
BOSTON, MASS.

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This catalogue contains detailed information as outlined above. Each student is held responsible for familiarity with the details of his respective course, as herein set forth.

An illustrated folder describing the facilities and equipment of the Conservatory will be sent upon request.

CALENDAR FOR 1951 - 1952

September 4	Registration opens.
September 6	11 A. M. Required preliminary meeting of all new full-course students.
September 6-12	Examinations for advanced standing and for admission to the diploma and degree courses.
September 17	Academic year begins.
September 22	Last day of registration for all candidates for diploma or degree in 1952.
November 22	Thanksgiving Day. Holiday.
December 21-Jan. 1	(inclusive) Christmas vacation.
January 21-Feb. 2	Midyear examinations.
February 4	Second semester begins.
February 22	Washington's Birthday. Holiday.
March 1	Last date for scholarship applications for 1952-1953.
April 6-13	(inclusive) Spring vacation.
May 3	Last day for recitals by candidates for Artist's diploma or degree.
May 21-26	Final demonstrative examinations for all degree and diploma students.
May 24	Last day of classes in supplementary subjects.
May 30	Memorial Day. Holiday.
May 26-June 4	Examinations in supplementary musical and academic subjects for all degree, diploma, and special students.
June 2-14	Promotional demonstrative examinations for degree and diploma students.
June 2-14	Registration of all present diploma, degree, and special students for academic year 1952-1953.
June 16	Annual meeting and reunion of Alumni Association.
June 16	Registration for Summer School begins.
June 17	Commencement Day.
June 23	First day of Summer School.
August 2	Summer School ends.

Attendance at the last class before and the first class following holidays will be required.

THE BOARD OF TRUSTEES

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For One Year

Representing the Alumni Association
F. Otis Drayton

***Term of office expiring at the Annual Meeting in the calendar year indicated.**

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12 *Hereford Street*

George W. Morse, M. D., *Consulting Surgeon*
475 *Commonwealth Avenue*

Lewis W. Kane, M. D., *School Physician*
205 *Beacon Street*

THE FACULTY

HARRISON KELLER, Mus.B. (Bethany College), *Director.*
Violin, Lindberg; Gustav Hollaender (Stern's Conservatory, *Berlin*), Anton Witek, *Berlin*, and Leopold Auer, *St. Petersburg*. Concert appearances in this country; founded former Boston String Quartet in 1925 and organized the Quartet bearing the same name incorporated by the New England Conservatory in 1934 and continuing until 1947. *Chevalier Légion d'Honneur (France).*

MALCOLM H. HOLMES, B.S., (Harvard), *Dean, Veterans' Counselor, Orchestral Conducting, Conductor of Conservatory Orchestra.*
Conducting with Sir Adrian Boult, *London*. Member of faculty, Wellesley College and Berkshire Music Center. Conductor of Harvard, Radcliffe and Wellesley College orchestras. Member Tanglewood String Quartet.

RAYMOND T. ALLARD, *Bassoon.*
First Prize, Paris Conservatory. Studied bassoon with Eugène Bordeau and Gustav Dhérin. Solo bassoon Boston Symphony Orchestra; member since 1922.

URSULA APEL, *German.*
Graduate of Wickersdorf College, *Germany*. Studied at University of Berlin. Taught German at Longy School, and the Weer Singing School. Tutor of graduate students, Harvard Music Department.

VIRGINIA P. BACON, *Violoncello.*
Graduate Institute of Musical Art of the Juilliard School of Music, *N.Y.*; violoncello, Willem Willeke and Lief Rosanoff, *N.Y.*; Alfred Zighera, N.E.C.; Maurice Eisenberg.

DAVID BARNETT, A.B. (Columbia); Diploma, (École Normale de Musique, Paris), *Pianoforte, Pianoforte Methods, Pianoforte Ensemble.*
Pianoforte, Brockway and Cortot; Composition, Scalero, Goldmark, Dukas. Recitals and soloist with orchestra in Paris, Boston, New York, St. Louis, Cincinnati and other cities. Head of Piano Dept., Wellesley College since 1936; visiting professor, Columbia Univ. Summer Session, 1948, 1949, 1951.

JOSEPHINE BARNETT, B.S. (Teachers' College, N.Y.), *Drama.*
Graduate work in Theater Workshop and Dramatic Production, Cornell University, Ithaca, N. Y. Stagecraft and ballet at Master Institute, N. Y. City. Acted in the productions and has been a member of staff of Westport Country Playhouse, Westport, Conn., since 1946.

G. WRIGHT BRIGGS, A.B., A.M. (Harvard Univ.). *Supervisor of Popular Music Department, Instrumentation.*
Piano, William McCormack; organ, Carl McKinley; theory, Heilman, Spalding, Tillman Merritt and Walter Piston; orchestration and composition, Walter Piston. Arrangements for radio programs, musical comedy and Boston Pops Orchestra.

LORING T. BRIGGS, A.B. (Harvard), *Theoretical Subjects.*
Theory and orchestration with Edward Ballantine, Walter Piston and Tillman Merritt.

RICHARD BURGIN, *Supervisor of String Department, Violin.*
Graduate with highest honors Imperial Conservatory, *St. Petersburg.* Violin, Lotto, *Warsaw;* Joachim, *Berlin;* Auer, *St. Petersburg.* Concertmaster in Helsingfors, Finland. Solo recitals and appearances with leading orchestras in Russia, Sweden, Norway, and Denmark. Concertmaster and Associate Conductor Boston Symphony Orchestra.

SARAH CALDWELL, *Assistant to Mr. Goldovsky in the Opera Department.*
Studied at University of Arkansas, Hendrix College, New England Conservatory of Music; operatic conducting and stage direction with Boris Goldovsky; violin with Richard Burgin; viola with Georges Fourel.

J. ARTHUR CALESS, *Saxophone, Woodwind doubles.*
Saxophone, Jacobsen; clarinet, Mazzeo; flute, Laurent; theory, Slonimsky. Staff orchestra of Station WBZ 1935-1949; Shubert Theatre and Boston Opera House Orchestras since 1938. Radio programs for Frank Black, Arthur Fiedler, Lloyd Schaeffer, David Broekman and Alex Stordahl.

PASQUALE A. CARDILLO, *Clarinet.*
Graduate N.E.C.; clarinet, Victor Polatschek; member Boston Symphony Orchestra.

NORMAN CARREL, *Clarinet.*
Graduate N.E.C.; clarinet, Victor Polatschek.

SALVY CAVICCHIO, *Xylophone, Vibraharp.*
Radio programs over Stations WEEI, WNAC, and WBZ; conductor Hotel Statler ensemble 1936-1946; frequent solo appearances Boston and New York; formerly with Boston Pops Orchestra.

GINO B. CIOFFI, *Clarinet.*
Studied at Conservatory of Naples and St. Cecelia Conservatory of Rome. With leading American orchestras from 1939 to 1950; at present clarinet principal Boston Symphony Orchestra.

JOHN W. COFFEY, *Trombone.*
Studied at N. E. C. under Gallo and Rochut; graduate of Curtis Institute under Simons, Belgiorno, and Gerhard; also studied with Mario Falcone in New York and Raichmann in Boston; formerly Head of Brass Department of Baldwin-Wallace Conservatory, member of Cleveland Symphony Orchestra and radio orchestras in Cleveland and New York; summer of 1941 played under Toscanini in Buenos Aires; member Boston Symphony Orchestra since 1941.

FRANCIS JUDD COOKE, A.B. (Yale), Mus. B. with First Class Honors (Edinburgh), *Theoretical Subjects, Composition, Ensemble.*
Studied with Ch. M. Loeffler, *Medfield,* and Donald Francis Tovey, *Edinburgh.*

CAMILLE COPPEZ, *Trumpet, Brass Ensemble.*
Studied at National Academy of Music, Grammont, Belgium. Many years experience with symphony orchestras.

MALCOLM CREIGHTON, Mus.B. (Northwestern Univ.), *Pianoforte.*
Graduate N.E.C.; pianoforte, Howard Goding.

BETTY WARREN DAVIS, A.B., A.M. (Radcliffe), *Theoretical Subjects.*
Composition with Copland, Piston, and Nadia Boulanger.

ELEANOR M. DAVIS, *Voice.*
Graduate N.E.C.; voice, Alice H. Stevens, Cleora Wood.

JEAN M. DEMOS, A.B. (Univ. of Washington); A.M. (Columbia), A.M. (Radcliffe), University of Florence, Italy, *Supervisor of Academic Department, English.*
Instructor in English, University of Washington; Head of English Department, Central Washington College of Education; Administrative Assistant, Radcliffe College.

JOSEPH DE PASQUALE, *Viola.*
Graduate Curtis Institute of Music; viola, Max Aronoff and William Primrose; chamber music, Louis Bailly; American Broadcasting System 1945-47; viola principal Boston Symphony Orchestra.

LORNA COOKE DE VARON, A.B. (Wellesley), A.M. (Radcliffe), *Chorus, Theoretical Subjects.*
Theory with Boulanger; composition with Piston; choral composition with Dr. Davison; choral composition with G. W. Woodworth and Robert Shaw.
Formerly Assistant Conductor Radcliffe Choir and Choral Society, assistant professor of Music, Bryn Mawr, and conductor College Chorus.

RAY DOREY, *Voice Coaching, Dramatic Technique (Radio and Television).*
Radio programs over Columbia and National Broadcasting systems; vocalist with Benny Goodman; staff artist on WHDH; television show, WBZ-TV.

*GASTON DUFRESNE, *Solfege.*
National Conservatory of Lille: 1st prize in Cornet and Double bass. National Conservatory of Paris; 1st Medal in Solfege; 1st prize in Contrabass. Member of Concerts Colonne, Paris, 1922-1927; member Boston Symphony Orchestra since 1927. Teacher of solfege Berkshire Music Center 1940 and 1941.

DORCAS M. EDGELL, A.B. (Baylor), A.M. (Boston Univ.), *English.*
Assistant English and Education Departments, Baylor University. Administrative Assistant to Dean of Graduate School, Brown University.

MARIA HOOVER ELSBERG, *Voice.*
Studied in Berlin; Royal Teachers College, Dresden; vocal and dramatic studies with K. Scheidemantel, Charlotte Huhn, Aglaia Orgeni, Dresden; Lilli Lehmann, Berlin; leading voice teacher in Berlin.

GEORGE FAXON, Fellow (Trinity, London), *Supervisor of Organ Department, Carillon-playing.*
Studied N. E. C.; church organ work; instructor of organ, University of Michigan; organist and choirmaster, Cathedral Church of St. Paul, Boston.

WILLIS W. FAY, A.B. (Williams), *Pianoforte, Sight-Playing.*
Studied at Institute of Musical Art, *N.Y.;* Graduate School, Harvard. Pianoforte with H. Gebhard, *Boston;* Lazare Lévy, Carlos Bühler, *Paris;* The Matthay School, *London.* Taught pianoforte at Groton School. Accompanist to Mme. Povla Frijsh, *Paris.*

PAUL FEDOROVSKY, *Violin.*
Graduate Vienna Academy of Music. Violin, Sevçik, *Vienna;* Professor Hayek, Conservatory of Imperial Society, *Saratov.* Concert tours in Russia, China and Japan. Teacher of violin and concertmaster of symphony orchestras in Russia. Present member of Boston Symphony Orchestra.

GEORGES FOUREL, *Violin, Viola, String Quartet.*
First prize in viola, Paris Conservatory; violin, Touche and Hayot; viola Laforge and Vieux; quartet and ensemble, Chevillard. Member of Boston Symphony Orchestra since 1921, and of the Boston String Quartet.

* On leave of absence 1951-1952.

RALPH FUCCILLO, *Trumpet.*
Long experience in radio and dance field; staff trumpeter at R. K. O., Boston.

GEORGE A. GIBSON, *Pianoforte, Sight-Playing.*
Graduate N. E. C. Winner of Mason and Hamlin prize. Pianoforte, Richard E. Stevens, *Boston.*

JEANNETTE GIGUERE, *Pianoforte.*
Graduate N. E. C. Pianoforte, A. Szumowska. American Conservatory, Fontainebleau. Ecole Normale, *Paris.*

FERNAND GILLET, *Oboe, Orchestra Drill.*
First Prize, Paris Conservatory Oboe, Georges Gillet. First medal in solfege, Paris Conservatory, Formerly first oboe Paris Grand Opera, Concerts Lamoureux, Concerts Koussevitsky and Concerts Straram, *Paris.* Toured as concert artist in many European cities. 1925-1946 solo oboe Boston Symphony Orchestra. Founder of the Decem chamber music group. *Officier d'Académie* and *Officier de l'Instruction Publique. Croix de guerre.*

MARIE AUDET GILLET, *Pianoforte.*
Graduate N. E. C. Pianoforte, George Proctor, and subsequently in Paris.

ALICE GIROUARD, *Voice, Pianoforte Accompaniment.*
Graduate with honors of N. E. C.; pianoforte, Henry Wilder, George Proctor; voice, Charles Bennett, Arthur Wilson, Cleora Wood; pianoforte accompaniment, Wallace Goodrich. Further studies in France, Germany and Italy.

HOWARD GODING, *Supervisor of Pianoforte Department, Pianoforte.*
Graduate N. E. C. Pianoforte, George Proctor. Winner of Mason and Hamlin Prize. Concert and recital appearances throughout the country, also in chamber music and as soloist with the Boston Symphony and other prominent orchestras.

BORIS GOLDOVSKY, *Supervisor of Opera Department.*
Graduated with high honors Liszt Academy of Music, *Budapest.* Pianoforte, Leonid Kreutzer, Artur Schnabel, *Berlin,* Ernst von Dohnanyi, *Budapest;* composition, Leo Weiner, *Budapest.* Early concert tours and appearances with orchestra in Europe. Since coming to this country has occupied positions of operatic direction in Philadelphia and Cleveland; Musical Director of Opera School, Berkshire Music Center. Lectures and pianoforte recitals. Master of Ceremonies of the Saturday broadcasts of the Metropolitan Opera.

HENRY M. GOODRICH, *Pianoforte.*
Organ, S. B. Whitney; Pianoforte, Antoinette Szumowska, *Boston.* Pianoforte and Harmony, Edward A. MacDowell, *Boston;* long experience as church organist.

FREDERICK GREENE, *Piano.*
Played with Nat Brusiloff and his orchestra, *New York;* also with Charles Barber (formerly with Fred Waring). Has played on various radio stations, including WHDH, WBZ and WNAC. Has taught popular music for twenty years. Extensive dance orchestra experience.

LEO GRIMES, *Piano.*
Two seasons with Mal Hallett; since 1946 with Ruby Newman. Radio programs at WBZ.

FLORENCE WILD HARTNETT, *Pianoforte.*
Graduate N. E. C.; pianoforte, Alfred DeVoto.

LEO HAYEK, Ph.D. (Univ. of Vienna), *Physics.*
Formerly director of the Phonographic Archives of the Academy of Science in Vienna. Taught physics of sound and voice at University of Vienna. Research Assistant on speech clinic, Ohio State University. Physics instructor Northeastern University.

DAVID C. HICKS, Mus.B., Mus.M., (N. E. C.), *Pianoforte.*
Pianoforte, Howard Goding

BETTY HILKER, Mus.B. (N. E. C.), *Pianoforte.*
Pianoforte, Howard Goding.

HOMER HUMPHREY, *Organ.*
Graduate N. E. C. Organ, Wallace Goodrich, *Boston;* Joseph Bonnet, *Paris.* Counterpoint, Chadwick, *Boston.* Winner of Paderewski Award 1927 for chamber music. Church organist and choral conductor. Former president Iota Chapter, Pi Kappa Lambda. Sometime Dean of Massachusetts Chapter, American Guild of Organists.

PERCY F. HUNT, *Voice.*
Graduate N. E. C. Voice, William H. Dunham, *Boston;* Vannuccini, *Florence;* Bouhy, *Paris.* Concerts and church work.

FREDERICK JAGEL, *Supervisor of Voice Department, Voice.*
Voice with V. Portanova and William S. Brady, *New York;* C. Cataldi-Tassoni, *Milan;* opera in South America and United States (San Francisco Opera, Chicago Opera for past ten years, Metropolitan Opera since 1927).

JOHN W. KIPLINGER, Mus.B. (N. E. C.), *Pianoforte.*
Pianoforte, Loy Kohler at Capital Univ., Bexley, Ohio; taught pianoforte and theory at Arlington Academy of Music.

VIRGINIA KLOTZLE, *Pianoforte.*
Graduate N. E. C. Pianoforte, Beveridge Webster and Richard Stevens; Klaus Goetze, Boston.

ALFRED KRIPS, *Violin.*
Violin, Willy Hess, *Berlin.* Former member of Berlin State Opera Orchestra; Assistant Concert Master Boston Symphony Orchestra and member Boston String Quartet.

MARCEL LAFOSSE, *Trumpet.*
First Prize, Paris Conservatory; First trumpet, Concerts Pasdeloup; First cornet, Concerts Colonne; First trumpet, Opéra Comique. Member of the Boston Symphony Orchestra since 1926.

EUGENE C. LANG, Mus. B. (Eastman School of Music); Mus.M. (N.E.C.), *Pianoforte.*

FRANCES BROCKMAN LANIER, A.B. (Univ. of Ore.); Mus.M. (N.E.C.) *Violin.*
Violin, Rex Underwood (*Univ. of Ore.*); Harrison Keller, N. E. C.; Adolph Busch and Georges Enesco. Beebe Scholarship, 1938. Soloist with Portland, Ore. Symphony and Boston Pops. Concert appearances throughout the country. Faculty of Longy School, 1942-46.

GEORGES LAURENT, *Flute.*
First Prize, Paris Conservatory. Flute, Ph. Gaubert and Taffanel. Formerly first flute Société des Concerts du Conservatoire, *Paris. Chevalier Légion d'Honneur, Officier de l'Instruction Publique* (*France*). Since 1918 solo flute Boston Symphony Orchestra. Musical Director Flute Players Club.

LOIS W. LAUTNER, *Theoretical Subjects.*
Graduate Institute of Musical Art, *New York;* Composition, Percy Goetschius; Violin, Frank Kneisel, studied on scholarship with Arnold Schoenberg; Theory Methods, Juilliard School of Music. Taught theory, keyboard harmony, sight-singing, and ear training at Jordan Conservatory and Butler University, *Indianapolis.*

LOTTIE H. LENN, *Fine Arts.*
Univ. of Frankfort, Germany; German Institute for Art Studies, *Florence;* Boston Center of Adult Education and State University Extension, Art Appreciation.

ANNA STOVALL LOTHIAN, *Pianoforte.*
Graduate N.E.C., pianoforte, Carl Stasny and Teresa Carreño, *Boston,* and Percy Grainger, *New York.* Solo performances in concert and with orchestra, and lectures.

FRANK L. MACDONALD, *Violin, Orchestra Drill.*
Studied with William C. MacKinley, Winternitz, Herman Goldstein. Conducted symphony orchestras. Concertmaster, People's Symphony Orchestra. Teacher of violin and conductor of orchestra at Phillips Academy, *Andover.*

MARGARET MASON, *Pianoforte, Theoretical Subjects.*
Graduate N.E.C. Studied with Stuart Mason, *Boston,* and Lazare Lévy, *Paris,* in pianoforte. Composition, F. S. Converse, *Boston.* Counterpoint, Georges Caussade, *Paris.*

SAMUEL H. MAYES, *Violoncello.*
Graduate Curtis Institute of Music; former solo 'cellist with Philadelphia Symphony Orchestra; now first 'cellist with Boston Symphony Orchestra.

ROSARIO MAZZEO, *Clarinet.*
Studied with Gaston Hamelin; faculty member, Berkshire Music Center; founder, Boston Chamber Music Society; member of Boston Symphony Orchestra since 1933.

RUTH C. McKAY, A.B. (Wheaton College), A.M., Ph.D. (Univ. of Penn.), *English.*
Former instructor and assistant professor of English at Wheaton College and former instructor of English at Radcliffe College.

CARL McKINLEY, A.B. (Harvard), Mus. D. (Knox), *Supervisor of Theoretical Studies, Harmony, Counterpoint, Composition, History of Music.*
Graduate Knox Conservatory of Music. Organ, Dethier; Conducting, Rothwell. Composition, Rubin Goldmark, *New York;* Hill, *Harvard;* and Nadia Boulanger, *Paris.* Holder of Guggenheim travelling fellowship for two years. Church organ work and organ recitals. Composer for orchestra and organ.

DOWELL P. McNEILL, Mus.B. (N. E. C.), *Organ*
Organ, Homer Humphrey; church and concert organist.

GLADYS CHILDS MILLER, Mus. B. (N. E. C.), *Voice.*
Voice, White, Robison, *Boston;* Morris G. Williams, Dr. Frank E. Miller, *New York,* Church and concert work in Boston and New York. Formerly assistant to Dr. Miller in New York.

GEORGES E. MOLEUX, *Contrabass, Orchestra Drill.*
First Prize in Contrabass, *Paris Conservatoire* (Ed. Nanny), and Clarinet (H. Paradis and Aug. Périer). Contrabass and clarinet soloist Concerts Classiques and the Opéra, *Monte Carlo;* first contrabass Concerts Pasdeloup, *Paris;* solo contrabass Boston Symphony Orchestra; member since 1930. *Officier d'Académie (France).*

LUCILLE MONAGHAN, *Pianoforte.*

Graduate N. E. C. Winner of Mason & Hamlin prize. Pupil of Richard E. Stevens, *Boston;* Lazare Lévy, Nadia Boulanger, *Paris;* Irene Scharrer, *London.* Frank Huntington Beebe Scholarship for Foreign Study, 1934. Concert appearances throughout the country. Soloist with Boston Symphony and at "Pops."

JOHN DICKSON MURRAY, *Violin.*

Graduate N. E. C. Studied violin with his father in Scotland, and with Timothée Adamowski in Boston. Present member Boston Symphony Orchestra.

ALEXANDRA NURCZYNSKA, *Pianoforte.*

Graduate N.E.C.; pianoforte, Lucille Monaghan; concert work.

RAYMOND ORR, *Violin, Flute.*

Violin, Timothée Adamowski, Winternitz and Keller, *Boston.* Flute, Arthur Brooke, Georges Laurent and George Barrère.

ERNST PANENKA, *Bassoon, Woodwind Ensemble.*

Academy of Music, *Vienna.* Member of Volksoper orchestra in Vienna, 1926-1929. Boston Symphony Orchestra since 1930.

JAMES PAPPOUTSAKIS, *Flute.*

Studied at N. E. C. with Georges Laurent.

First flute and soloist Boston Pops Orchestra; member Berkshire Woodwind Quintet; member Boston Symphony Orchestra since 1937.

LOUISE CAME PAPPOUTSAKIS, *Harp.*

Studied at N.E.C. with Bernard Zighera; graduated National Conservatory of Paris under Marcel Tournier. Formerly with Boston Symphony Orchestra and harp principal with Boston "Pops".

CHARLES PEARSON, *Voice.*

Graduate N. E. C. Voice, Charles Bennett, Willard Flint, Lambert Murphy, *Boston;* Harry Speir, Frank La Forge, *New York.* Head of voice department, MacMurray College for Women; professor of voice and history of music, DePauw University; staff WTIC, Hartford, Conn. Staff artist, National Broadcasting Company, *New York.* Soloist with leading orchestras and churches.

EDWARD F. PERRY, A.B., A.M. (Amherst), A.M. (Harvard), *American and European History.*

Former instructor at Lake Forest College, Mass. Institute of Technology and Simmons College.

FRED POPPER, Mus.B. (Cleveland Inst. of Music), *Pianoforte, Repertoire Coaching.*

Vienna State Academy of Music; Paris Conservatoire, Marguerite Long. Taught at Hiram College, Ohio; musical assistant to Boris Goldovsky in Cleveland Opera Company and Opera Department, Berkshire Music Center; concert and radio appearances in Europe and United States.

RAFAEL PORRAS, *Accordion.*
Theory and piano with Willem Frank; accordion with Pietro and Gaviani; extensive experience in dance band field, Boston and New York; both solo and ensemble styles.

ERNST POSSONY, *Voice.*
First baritone, Leipzig Opera House; professor in State Conservatory, *Leipzig;* taught at Klindworth-Scharwenka Conservatory, *Berlin;* Reinhardt Seminar, *Vienna;* Director of Opera School, *London.*

MARIE POUTIATINE, *Voice,*
Studied at the Ecole Normale de Musique and with Nadia Boulanger, *Paris.* Wide European travel. Teacher, Cambridge Center of Adult Education.

LELAND H. PROCTER, Mus.B. (Eastman School of Music), Mus. M. (Univ. of Oklahoma), *Theoretical Subjects, Composition.*
Head of Music Department Southwestern State College (*Weatherford, Okla.*); composer of orchestral and chamber music; many performances throughout this country.

AVNER RAKOV, A.B. (Minnesota), A.M. (Harvard,) *Orchestra Ensemble.*
Violin, Sevcik; theory, Bush Conservatory (Chicago); Minneapolis Symphony Orchestra (Henri Verbrugghen); diversified experience in commercial playing of all types, including dance, theater, and radio orchestras; conductor of programs such as I. J. Fox Fur Trappers (WEEI), string ensemble (WNAC), Massachusetts on the March (drama, WBZ), MGM Treasury of Song (WBZ), Delaware and Hudson Hour (WBZ); conductor and arranger of Jordan Marsh Program and R. H. Stearns "Concert Centennial," featuring strings, harp, and woodwinds; general musical director of WBZ-WBZA (since 1936), WBZ-FM and WBZ-TV.

C. ROLAND REASONER, *Violin, String Class.*
Violin, Vaughn Hamilton and Felix Winternitz.

JAMES H. REMLEY, A.B. (State Teachers College, Indiana, Penn.), A.M. (N.Y. Univ.), *Practice Teaching,* (*Music Education Department*).
Studied with Dr. Hollis Dann. Supervisory and teaching positions in Pennsylvania, Director of Music Education in Newton, Massachusetts since 1941.

DOROTHY E. A. RICHARDS, *Voice.*
Graduate N.E.C. voice, Clarence B. Shirley; church soloist and concert work.

SIMONE RIVIERE, A.B., A.M., (Univ. de Bordeaux, France), *French, diction, and literature.*
Diplome, Institut de Phonétique, *Paris.* Studied voice in Boston and Paris. Head of French department in private schools; recitals of French songs.

ANN D. SALOMON, A.B. (Swarthmore College); Ph.D. (Duke Univ.). *Psychology, Sociology, Principles and Problems of Education.* Research assistant, National Defense Research Committee; teaching fellow, Duke University; instructor, Brooklyn College; present, visiting Research fellow, Harvard University.

ELISABETH J. SCHULZ, *Pianoforte.* Graduate N. E. C., C. Stasny and A. Lothian; Percy Grainger, *Chicago;* solo performance, recitals, broadcasts.

HAROLD SCHWAB, Mus.B. (Univ. of So. Cal. and N.E.C.), Mus.M. (Eastman School of Music), *Solfege, Theoretical Subjects.* Studied at Fontainebleau, Westminster Choir School, Eastman School of Music. Organ, Walter Skeele, Henry M. Dunham, Henri Libert, C. M. Widor. Pianoforte, Charles Dennée, Raymond Wilson. Composition, Herbert Elwell, Bernard Rogers. Church music, Father Finn, J. F. Williamson. Member of faculty, Lasell Junior College. Church and concert work.

MIKLOS SCHWALB, *Pianoforte.* Budapest Conservatory; pianoforte with Ernst von Dohnanyi; studied with Leo Weiner, Zoltan Kodaly. Soloist with European orchestras; extended concert tour in Scandinavian countries; established in London with his interpretations of Beethoven's sonatas; in Paris as a specialist in the music of Liszt and Debussy. American debut in New York Town Hall; since then has reappeared as a recitalist and soloist with symphony orchestras.

JOSEPH SHAPIRO, *Percussion, Percussion Class.* Studied with Frank E. Dodge; various radio programs as tympanist with Arthur Fiedler; general percussionist for New England Opera Theater under Boris Goldovsky.

HANNAH SHERMAN, A.B. (Radcliffe), *Violoncello.* Violoncello, Carl Barth, Droeghmans.

HERBERT H. SILVERMAN, Mus.B. (N.E.C.), Ed.M. (Harvard), *Brass and Woodwind Classes; Instrumental School Music.* Former instructor Boston Public Schools; former supervisor Westerly, R. I. Public Schools; former associate director Boston University Workshop in Music Education; at present Director of Music Education Malden Public Schools.

THEODORE SIMONELLI, *Guitar.* Staff guitarist at stations WEEI and WNAC, and soloist with many radio network features. Has played with outstanding musical organizations. Both modern and classical methods.

CHARLES J. SMITH, *Percussion.* Studied Juilliard School, National Orchestral Ass'n. Member Boston Symphony Orchestra since 1943.

DONALD S. SMITH, *Pianoforte.*
Graduate N. E. C. Pianoforte, Louis Cornell, *Boston,* and Egon Petri, *Zakopane, Poland.* Church organist and lecturer.

RHODORA B. SMITH, Mus.B., Mus.M. (N. E. C.), *Voice.*
Graduate N.E.C.; voice, Cleora Wood, Marie Sundelius, and Maria H. Elsberg.

WARREN STOREY SMITH, *Form and Acoustics, History of Music.*
Graduate Faelten Pianoforte School, *Boston,* Composer of numerous works in various forms. Contributed to Grove's Dictionary of Music. University Extension lecturer. Former assistant music critic Boston Evening Transcript, now music editor Boston Post.

CARLO B. SORESINA, Doctor of Science, (Univ. of Turin), *Italian.*
Taught Italian, University Extension Courses, Harvard University; Lecturer and teacher in colleges of this country.

KATHERINE SOUTHWORTH, *Pianoforte.*
Pianoforte with Bertha Benson Beers and Howard Goding.

MARABELLE STEBBINS, A.B. (Radcliffe), A.M. (Vassar), *Theoretical Subjects.*
Former teacher at Boston Conservatory of Music; fellow and assistant in music at Vassar.

ALICE H. STEVENS, *Voice.*
Voice, William L. Whitney, *Boston;* Vannuccini, *Florence;* Coenraad von Bos, Isidore Luckstone and Oscar Saenger, *New York;* Challet, *Paris.* Coached with Georges Longy, *Boston.* Recital and concert work.

ROBERT STUART, *Clarinet.*
Clarinet, Victor Polatschek.

MARIE SUNDELIUS, Mus. D. (Rollins), *Voice.*
Voice, Gertrude Franklin Salisbury, *Boston;* Herbert Witherspoon, Albert Jeannotte, and Frederick Bristol, *New York;* opera Arnaldo Conti and Roberto Moranzoni. Coached with Georges Longy and Edmond Clément; Lieder with Raucheisen. Long a member of Metropolitan Opera Company. Soloist with Boston, Chicago, New York and other symphony orchestras; soloist at leading musical festivals. Master Classes at Rollins College. Guest appearances at Royal Opera, Stockholm; order *Litteris et Artibus* conferred by King of Sweden.

H. EVERETT TITCOMB, *Choir Training, Choir Ensemble, Liturgical Music.*
Organ S.B. Whitney; pianoforte, T. P. Currier.

MANUEL C. VALERIO, *Clarinet.*
Studied with Victor Polatschek, New England Conservatory of Music; Boston Symphony Orchestra since 1932; at present clarinet principal.

WILLEM A. VALKENIER, *French Horn.*
French Horn, Professor Greus, *Rotterdam;* Pianoforte, Gottlieb, *Rotterdam,* and Radecke, *Winterthur;* Harmony and Theory, Radecke, and Blumentritt, *Rotterdam.* Solo horn of orchestras in *Breslau, Vienna* (Konzertverein), *Berlin,* (Royal Opera), and *Barcelona* (Pablo Casals). Chamber music with Busch and Klinger Quartets. Solo horn of Boston Symphony Orchestra; member since 1923.

ROGER VOISIN, *Trumpet, Orchestra Drill.*
Trumpet, R. Voisin; member of Boston Symphony Orchestra.

IVAN WALDBAUER, *Theoretical Subjects, Pianoforte, Composition.*
Artist's Diploma and former instructor, Franz Liszt Academy, *Budapest;* former professor, State Conservatory of Music, Hungary.

ALICE E. WHITEHOUSE, *Solfege, Pianoforte.*
Graduate, N. E. C. Pianoforte, Buonamici, Proctor, Dennèe, De Voto, *Boston.* Has been active as teacher, lecturer, and music critic, and in church work.

LETA F. WHITNEY, B.S. (Russell Sage College); Mus.B. (N.E.C.), Ed.M. (Harvard), *Supervisor of Music Education Department, Music in Education, Theoretical Subjects.*
Former instructor, supervisor and director of music in public schools; church soloist and concert work.

CHESTER W. WILLIAMS, A.B. (Oberlin); A.M. (Harvard), *Theoretical Subjects.*
Instructor at Grinnell College and Cornell College, Iowa.

SUSAN WILLIAMS, *Pianoforte.*
Graduate N.E.C. pianoforte, Alfred De Voto, *Boston;* Harold Bauer, N.E.C. Concert and recital appearances.

FELIX WOLFES, *Repertoire Coaching.*
Pianoforte, Robert Teichmueller; theory and composition, Max Reger and Hans Pfitzner. Conductor at many Opera Houses throughout Europe; former Assistant Conductor, Metropolitan Opera; Associate Conductor, Berkshire Music Center, New England Opera Theatre.

ALFRED ZIGHERA, *Violoncello, String Quartet.*

First Prize Paris Conservatory, violoncello, Loeb; ensemble, Capet. First violoncellist Conservatory and Koussevitzky's Orchestras in Paris. Now member Boston Symphony Orchestra. Member of Zighera Quartet in Paris, present member Boston String Quartet.

BERNARD ZIGHERA, *Harp.*

First Prize in piano and harp at Paris Conservatory. Pianoforte, Philipp and Riera; harp, Tournier; chamber music, Chevillard and Capet. Member of Conservatory Orchestra in Paris. Now first harpist of Boston Symphony Orchestra. Concert tours in Europe and America.

WALLACE GOODRICH, Mus. D. (Northwestern Univ.) *Director emeritus.*

Organ, H. M. Dunham, *Boston;* Rheinberger, *Munich;* Widor, *Paris.* Composition, Chadwick, *Boston;* Rheinberger. Conducting, Abel, *Munich.* Former conductor of choral societies and Boston Opera Company. Church organist, and writer and translator of works on organ and church music. Appointed to Conservatory faculty 1897, Dean of the Faculty 1907-1930, Director 1931-1942. Fellow American Academy of Arts and Sciences; *Chevalier Légion d'Honneur* (*France*).

HISTORY OF THE NEW ENGLAND CONSERVATORY

The New England Conservatory of Music, the oldest independent school of music in this country, was founded in Boston by Eben Tourjée on February 18, 1867, and incorporated in 1870. It first occupied studios in Boston Music Hall, the center of the orchestral activity in the city.

Under Dr. Tourjée's direction the school prospered and enlarged its activity and the numbers of its student body, until in 1882 advantage was taken of the opportunity to acquire the large St. James Hotel in Franklin Square, which would provide not only more ample teaching space, but also a home for the young women who were coming to the Conservatory in large numbers for musical study.

After the death of Dr. Tourjée in 1890, Carl Faelten assumed the Directorship, who in turn was succeeded in 1897 by George W. Chadwick. Again the broadening of the musical curriculum demanded new resources of physical plant, which were realized by the construction of the present building on Huntington Avenue and Gainsboro Street, especially designed to meet every need of the school. The Conservatory took possession of this building in September, 1902.

Upon the resignation of Director Chadwick at the end of the year 1930, he was succeeded by Wallace Goodrich who had occupied the office of Dean of the Faculty since its establishment in 1907, Frederick S. Converse becoming the new Dean of the Faculty. Mr. Goodrich retired in 1942, and was succeeded by Quincy Porter, who had been Dean of the Faculty since 1938. Mr. Porter resigned in June 1946, and Harrison Keller was appointed Director in 1947.

In 1925 the Conservatory was granted authority to confer the Bachelor's Degree in Music, and eight years later also the degree, Master of Music. The demands of a collegiate curriculum led in 1928 to the construction of a substantial addition to the Conservatory building. The Conservatory now possesses the advantage of a single building containing three halls, including Jordan, George W. Brown and Recital Hall; and a modern cafeteria.

The Conservatory is situated in the heart of the cultural center of Boston, one block from Symphony Hall — the home of the Boston Symphony Orchestra — and a short distance from the Boston Opera House and the Boston Public Library.

A more detailed and illustrated description of the Conservatory building and facilities will be sent upon application addressed to the Conservatory.

PREPARATORY COURSES IN APPLIED MUSIC

PIANOFORTE

The pianoforte course is divided into ten grades. A candidate for admission to the Diploma Course must have completed Grade 5, or its equivalent. A candidate for admission to the Degree Course must have completed Grade 6, or its equivalent. The choice of works to be studied is left to the discretion of the instructor, who is at liberty to substitute material of equal worth and degree of difficulty.

Pianoforte 1

N. E. C. Method, Book 1; Diller-Quaile, First Solo Book; John Thompson, Grade 1; Concord Piano Book; Oxford Piano Course, Grade 1; First Book of Tunes to Play, Henry Goodrich.

Scales — major scales to be played hands separately through one octave.

Pianoforte 2

N. E. C. Method, Book 2; John Thompson, Grade 2; Diller-Quaile, Second Solo Book; 2nd Concord Piano Book; Bach, Pieces from Anna Magdelena's Notebook; Bartok, Mikrokosmos; Oxford Piano Course, Grade 2.

Scales — major and antique minor scales to be played hands separately through two octaves.

Pianoforte 3

N. E. C. Method, Book 3; Diller-Quaile, Third Solo Book; John Thompson, Grade 3; Bach-Carroll (Easy Bach); Clementi Sonatinas; Master Series for the Young, Hughes; Album for the Young, Schumann; Scènes des enfants, Tansman.

Scales — major and antique and harmonic minor scales to be played hands together through two octaves.

Arpeggios — all major and minor arpeggios to be played hands separately through two octaves.

Pianoforte 4

Czerny, Selected Studies from opus 821, 849, 639; Krause Trill Studies; Burgmüller Studies, op. 100; Heller Studies; Bach, Pieces from "Short Preludes and Fugues"; Handel, Twelve Easy Pieces; Sonatinas by Clementi, Dussek, Kuhlau, Mozart, Beethoven; selected pieces from the works of Schubert, Schumann, Mendelssohn, and modern composers.

Scales — all major and minor scales (harmonic and melodic) to be played hands together four octaves in 8th notes at M. M. quarter-note equals 120.

Arpeggios — all major and minor arpeggios to be played hands together through four octaves in 8th notes at M. M. quarter-note equals 96.

Pianoforte 5

Czerny Studies, op. 299; Cramer, Selected Studies; Heller, Selected Studies; Bach, Two-Part Inventions; easier Sonatas by Mozart and Haydn; Mendelssohn, Songs without Words, Schumann, Kinderscenen; Pieces by Grieg, MacDowell, Sibelius, Debussy and other modern composers.

Scales — all major, minor (three forms) and chromatic scales to be played hands together in 16th notes at M. M. quarter-note equals 96.

Arpeggios — all major, minor and augmented arpeggios (three positions) to be played through four octaves hands together in 16th notes at M. M. quarter-note equals 72.

A candidate for admission to the first year of the Diploma Course must have completed the equivalent of Grade 5, and be prepared to play three pieces by different composers for the Board of Examiners. At least one piece must be played from memory.

Pianoforte 6

Hanon, Virtuoso Studies; Czerny, op. 740; Philipp, Selected Studies; Clementi, Gradus ad Parnassum; Bach, Two and Three-Part Inventions; Beethoven Sonata, op. 49; pieces by Chopin, Schumann, Brahms, Debussy, Rachmaninoff, etc.

Scales — all major and minor scales in parallel and contrary motion in rhythms of 2, 3, and 4 notes to a beat of M. M. quarter-note equals 108.

Arpeggios — all arpeggios as listed in Grade 5 and dominant and diminished seventh arpeggios (4 positions) in 16th notes at M. M. quarter-note equals 72.

Violin 1

Methods: Leopold Auer; Maia Bang; de Bériot; Dancla. Studies: Laoureux, Book 1; Sevçik, Elementary Violin Studies; Rex Underwood, Bow Art; Wohlfahrt, op. 38; Folk Tunes and Classical Transcriptions: Willis Fay, Lets Play Together; Herfurth, A Tune A Day (Book 1); Laighton, Tunes and Technique; Sontag, Folk and Master Melodies (Book 1).

Holding and tuning the instrument; basic functions of the bow with rhythmic studies; finger exercises using intervals preparatory to the study of scales and arpeggios; simple double stops with open strings and first finger.

Violin 2

Studies and Etudes: Wohlfahrt, op. 38 (cont.); Wohlfahrt, op. 74, (Book 1), Gardner, Harmonic Thinking; Sevçik, op. 1, Part 1 (Book 1);

Dancla-Bériot, Position Method. Folk Tunes and Pieces: Bohm, Perpetuo mobile from Little Suite; Jennie Danniel, Third Position Tunes; Willis Fay, Let's Play Together, (Book 2); Herfurth, Classical Album; Music Album published by Willis; A. Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios in one position (first, third, and second positions.); basic studies in shifting between these positions; rhythmic studies in bow division using various types of legato and staccato bowings; simple double stop trills; double stop scales in broken form.

Violin 3

Studies and Etudes: Berkeley, Twelve Studies in Modern Bowing; Dont, op. 38; Gardner, Harmonic Thinking, (Book 1); Gruenberg, Foundation Studies; Laoureux, Practical Method, (Book 2); Sevçik, op. 1, Part 2; op. 8, op. 9; Wohlfahrt, op. 74, Book 2.

Student Concertos: Accolay and Seitz. Pieces: Dancla, Six Airs Variés, op. 89; Moffat, Old Masters for Young Players.

Two-octave scales and arpeggios, major and minor, played in one position in every key with varied bowings; chromatic scales in one octave; two-finger shifting studies on one string and shifting larger intervals; portamento; basic shifting studies in thirds, sixths and octaves.

Violin 4

Etudes: Kreutzer, Mazas, op. 36, (Book 1); Concerto: Vivaldi in A minor; sonatas: Handel, Padre Martini; pieces: De Bériot, Scène de Ballet, Wieniawski; Légende; Kreisler, Tempo di Menuetto, Aubade Provençale, Indian Lament, etc.

Three-octave scales and arpeggios, major and minor, in some keys; chromatic scales; arpeggios in related chords, two octaves; one-octave scales on one string with two, three and four-finger shifts; beginning the study of scales in thirds, sixths and octaves.

Violin 5

Studies: Sevçik, op. 1, Part 3; Kreutzer, 42 Studies and Caprices.

Concertos: Vivaldi; Viotti, no. 23; Rode no. 4 and no. 7.

Sonatas: Handel and Corelli.

Sonatinas: Schubert and Dvoràk. Also shorter pieces.

Single-note scales and arpeggios in all forms with various rhythms and styles of bowing; scales in thirds, sixths and octaves.

Violin 6

Etudes and Caprices: Kreutzer, Fiorillo, Rode, Tartini — Art of Bowing; Partita in E major, Bach.

Concertos: Bach, Mozart, Nardini, Tartini, Viotti.

Sonatas: Handel, Mozart, Nardini, Grieg, Tartini.

Spanish Dances and Zigeunerweisen by Sarasate; Polonaises and Souvenir de Moscow by Wieniawski.

Studies in perfect and augmented fourths and perfect and diminished fifths; studies and scales in fingered octaves and tenths; three and four-string chord studies; scales in trills and harmonics; continuation of other scales and arpeggios in all forms.

Viola 1

Hans Sitt, School of the Viola; Wohlfahrt, Basic Viola Studies, Book 1; Dancla, Ecole de la Mélodie, Book 1; A. Moffat, Old Masters for Young Players (Viola and Piano).

General principles on position; tuning, holding the instrument, basic functions of the bow, etc.; G. Fourel's fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the first position; gradual study of all these scales in modulating order on a wide variety of bowings.

Viola 2

Hans Sitt, School of the Viola (continued); Wohlfahrt, Basic Viola Studies, Book 2; Dancla, Ecole de la Mélodie, Book 2; A. Moffat, Old Masters (continued and completed); J. S. Bach, Suite in G major for violoncello (transcribed for viola).

Fundamental finger exercises preparatory to all major, melodic minor and chromatic scales, covering the third and the second positions; gradual study of the scales on a wide variety of bowings; basic exercises in shifting from first to third position, also from first to second and second to third position; beginning the double stop scales in thirds, sixths and octaves, first in broken form, then on two strings; first steps in bow distribution and proper phrasing, applied on texts such as J. S. Bach's First Suite for violoncello solo, transcribed for viola.

Viola 3

J. S. Bach, Suite in C major for violoncello, (transcribed for viola); Hoffmeister, Etudes; Hans Sitt, Concertstück in G minor, first allegro; Borissovsky, Four Artistic Studies for Viola solo; Vivaldi, Sonata for viola and piano.

Basic exercises on first, second and third positions (continued), including basic finger exercises preparatory to harmonic minor scales; shifting exercises covering these positions entirely developed; major and melodic minor double stop scales (continued) first in broken form, then on two strings, with varied bowings including G. Fourel condensed bowings; G. Fourel, studies in chords in all keys on three strings with bowings; study of the trills on diatonic and chromatic scales; scales in pizzicati and in harmonics; all major melodic and harmonic minor scales covering the three first positions, in modulating order: C major, A minor, F major, D minor, etc.

Viola 4

Campagnoli, Forty-one Caprices for viola alone; Kreutzer, Selected Studies transcribed; J. S. Bach, Sonata No. 2 in D minor transcribed from the 'cello; Handel, Concerto in B minor for viola and piano.

Basic finger exercises at the fifth position; basic shifting exercises between the first, second, third, and fifth positions; study of the fourth position along the same lines as for the first, second, third, and fifth positions; all shiftings between these five positions explored first with basic exercises, then on all major, minor and chromatic scales in two octaves with numerous variations; also arpeggios in all keys (perfect chords with inversions and diminished seventh); all major and minor scales in thirds, sixths, and octaves; beginning chromatic double stop scales in thirds, sixths, and octaves.

Viola 5

Kreutzer, Studies completed; Campagnoli, Seven Divertissements, (transcribed); J. S. Bach, Sonata in E major for violin solo, (transcribed); René Jullien, Concertstück for viola and piano; Brahms, Sonata in E flat major for viola and piano.

Seventh and sixth positions studied along the same lines as the other positions; all major, minor, and chromatic scales (single and double stop) and arpeggios covering these positions, with extensive bow variations; chord sequences on three and four strings in all keys completed.

Viola 6

Hermann, Technical Studies; Fiorillo, Violin Studies, transcribed for viola; J. S. Bach, Sonata in B minor, no. 2, for violin alone, transcribed for viola; Arends, Concertino for viola and piano; Brahms, Sonata in F minor for viola and piano; Moor, Prelude for viola and piano; Max Bruch, Kol Nidrei for viola and piano.

Gradual study of the ninth, eighth, eleventh, and tenth positions, enabling the student to play all major, minor, and chromatic scales in three octaves, also all arpeggios; special drill on these scales with various bow styles, also in modulating order with many bow variations; all double stop scales in two octaves and chords in all keys on three and four strings, with bow variations.

Violoncello 1

Lee's Method; Pieces at the first position.

Violoncello 2

Studies in Dotzauer, First Book; The Young 'Cellist, First Book, Feuillard. Scales in two octaves.

Violoncello 3

Studies by Lee; Sonatas by Corelli, Cervetto.

Violoncello 4

Studies by Dotzauer, Second Book; Concerto by Goltermann (4th); Suite by Caix d'Hervelois.

Scales in three octaves.

Violoncello 5

Bowing Technique by Sevçik-Feuillard; Studies by Grützmacher, First Book; Concerto by Goltermann (5th); Concertino by Romberg; Sonata by Handel.

Scales in three octaves, in thirds and sixths.

Violoncello 6

Studies by Duport; Concerto by Romberg (2nd); Sonatas by Sammartini, Bréval; Variations by Boëllmann.

Flute 1

Position of instrument for correct embouchure and finger placement; sustained tones; major scales; simple articulations. Beginning exercises in Altes Method, Book 1.

Flute 2

Completion of Altes Method, Book 1; or, Ernest Wagner, Foundation to Flute Playing.

Breath control; sustained tones; major and minor scales.

Flute 3

Studies by Ernest Koehler, Book 1; Robert Cavally, Book 1; easy solos.

Sustained tones; major and minor scales; arpeggios; all articulations.

Flute 4

Studies by Ernest Koehler, Book 2; Robert Cavally, Book 2; Berbiguier; medium difficult solos.

Oboe 1

Barret: Forty-two Progressive Studies for the Oboe; F. Gillet: Beginning of the Oboe; posture; position of the reed; action of the tongue.

Scales.

Oboe 2

Barret: Four Sonatas and sixteen studies; F. Gillet: Twenty Minutes Practice.

Scales, thirds and arpeggios.

Oboe 3

Sellner: Six first duos for two oboes (sonata form); Sellner, Exercises in Articulation; E. Gillet, Intervals and staccato.

Scales.

Oboe 4

Handel, Sonata in C minor; Sellner, Six last duos for two oboes; Brod, Twenty Studies.

Clarinet 1

Gay Method, Part I; long tones, intervals, first principles of mechanism, embouchure studies.

Clarinet 2

Gay Method, Part I; scales, duets and elementary solos; Kroepsch, Book I.

Clarinet 3

Gay Method, Part I (completed); Kroepsch, Book II; Rose, 26 Etudes; Perier, 20 Etudes Faciles et Progressives.

Clarinet 4

Gay Method, Part II; Kroepsch, Book III; Rose, 32 Etudes; Voxman, Selected Studies.

Bassoon 1

Julius Weissenborn, First Book.

Bassoon 2

Julius Weissenborn, Second Book.

Bassoon 3

L. Milde, First Book

Bassoon 4

J. B. Gambaro, Eighteen Studies.
A. Giampieri, Sixteen Studies.

French Horn 1

Tone production in conjunction with the proper use of breath; establishing of embouchure; first exercises based on the natural overtones; relation of the valves and the overtones thus produced.

French Horn 2

Hoffmann Studies; Alphonse, (Book 1); Kopprasch Etudes, (Book 1); diatonic passages; intervals tongued and slurred.
Scales in one octave.

French Horn 3

Melodic Studies by Schautt; continuance of appropriate studies.
Scales — major and minor, arpeggios.

French Horn 4

Etudes, Kopprasch, Alphonse; Melodic Studies by Schautt; simple solos; some orchestra solos; transposition; ability to read several clefs.
Scales — major, minor, chromatic; arpeggios in major and minor.

Trumpet 1

Tone production; breathing; elementary fingering.

Trumpet 2

Scales — major and minor; articulations; slurring.

Trumpet 3

Intervals; lips; flexibility; range; chromatic scales and triplets.

Trumpet 4

St. Jacome Exercises; Collinet Preludes; elements of double and triple tonguing; phrasing.

Trombone 1

Rubank Elementary Method; Rubank Intermediate Method.
Let Us Have Music (collection of well known songs).

Trombone 2

Arban Method; Concone Vocal Exercises.
Clay Smith solos.

Trombone 3

Arban Method (diaphragm breathing, proper tonguing and embouchure studies). Rochut, Melodious Studies, Book 1; Max Schlossberg, Daily Lip Drills.

Trombone 4

Arban Method (continued); Blum, Studies (Book 1); selected solos.

Harp 1

The tuning, seating and handling of the instrument; position of hands and arms; exercises for finger articulation and relaxation.

Harp 2

Starting scales — (slow tempo and separate hands) from one up to four octaves; same with three-finger arpeggios; same with four-finger arpeggios.

Harp 3

Scales and arpeggios on four octaves, with both hands; also scales in thirds, sixths and octaves; chords and harmonics.

Harp 4

Exercises by Larivière or Bochsa; easy pieces by Hasselmans, Renié, etc.
Faster scales and arpeggios in any key; cross hands arpeggios.

Snare Drum 1, 2, 3, 4.

Corrective Rudiments; open and closed rolls; five, seven, nine and eleven stroke rolls, open and closed; flam, one, two and three combinations. Resumé of basic rudimentary drumming in relation to fundamental orchestra and band application.
Reference material: Gardner Method for Percussion, Part 1.

Vibracussion

Scales — major and minor, two mallets, single notes and in thirds; application and construction of all intervals and basic triads in all keys to the instrument; basic technical exercise for precision and accuracy; transcribed solos by Kreisler, Moszkowski, Heifetz and others.

Reference material: Gardner Method for Percussion, Part 2.

PREPARATORY STUDENTS

The Conservatory makes provision for students from eight years old through high school age to obtain careful instruction in any instrument, and, provided the student is ready, in voice.

All students of the Conservatory who are qualified, whether special or full course students, are welcome to membership in the Conservatory Orchestra, the Orchestral Class and the Conservatory Chorus; to appear in student recitals and to profit by the many additional advantages resulting from the association of many students and teachers in the varied branches of the musical art. The privilege of making excellent recordings at a very low charge, which is given to all students registered at the Conservatory, has proven of great value to many. Students working for credit are advised to make a phonograph recording twice a year, which makes a valuable record of their progress.

PRELIMINARY COURSE

Upon the recommendation of the Examining Board, a Preliminary Course, consisting of intensive drill in the fundamentals of music as well as a careful technical training in their major instrument, will be given to students who wish to enter the courses leading to a Diploma or Bachelor of Music Degree but who lack the required preparation in either applied music or theoretical subjects.

DIPLOMA COURSES

For the student wishing to devote the greater part of his time and effort to instrumental or vocal study, the Diploma courses provide the most essential supplementary musical studies, with a minimum of the academic, to furnish the preparation necessary for his particular career. Qualified students may complete one of these courses in three years.

A solid grounding is provided in musical theory, but this training is constantly linked with its application to the practical side of music. Intensive work in ear-training, rhythm, and sight-singing is given in the solfege classes, which parallel the work in counterpoint and harmony during the first two years, so that the student may be enabled to hear what he writes, and to develop a practical, not merely a theoretical sense of rhythm and musical phrasing. The study of sixteenth century counterpoint, based on the works of the

masters themselves, is made the first basis for an understanding of the structural side of music. A study of harmony follows, simplified by the principles already acquired, and clarified by almost immediate reference to the works of the past. In the more advanced Harmony 3, and the class in Theory, further detailed study is made of the procedures used in the great musical literature: the chorales and fugues of Bach, the sonatas of Beethoven. The laws of acoustics, principles of orchestration, and other matters important to the musician are also dealt with. The course in the History of Music offers a survey of the entire field of music, generously illustrated by recordings.

Special supplementary work is planned according to the major field. For pianists there are classes in sight-playing, ensemble-playing and accompaniment. In the Pianoforte Class a large repertoire of the literature is presented and discussed from the particular standpoint of the student-pianist. For organists there are special courses in choir-training which include the study of the history of church music. The class in keyboard harmony, the organ class in which students meet together to discuss general problems and to seek further into the literature of the instrument, and the course in choral conducting are all of practical value in training for future positions. For singers there are language courses especially adapted to their needs. Students may avail themselves of the course in operatic singing and acting. Performers on orchestral instruments are provided with an intensive course of training in orchestral and chamber music performance, which makes an important supplement to their solo instrumental work. For string players there are classes in String Quartet and Ensemble-Playing with pianoforte which give extensive familiarity with the chamber music repertory. For wood-wind instrument players there is extensive training in chamber music, with and without pianoforte; and for the brass instruments, training in small groups in the Brass Ensemble class. All orchestral players become acquainted with a large section of the literature through the Orchestral Reading class, and are given opportunity to perform many works, both classic and modern, in the Conservatory Orchestra.

For all Diploma students there are English courses, dealing with the use of the language both in writing and in speaking, and with its literature, and also the Fine Arts lectures. These studies, though academic, are so taught that they shed light on the art of music by calling attention to the constructive principles of other media.

Students majoring in instrumental study or in voice are given many opportunities to perform in the weekly recitals, and those qualified may be accompanied by the Conservatory Orchestra in concertos and arias.

ADVANCED CERTIFICATE

Candidates who have been accepted for this course will be assigned by the Director to a special program leading to an Advanced Certificate. Completion of this Course will require a minimum of one year.

ARTIST'S DIPLOMA

This course is offered only to students of exceptional abilty in Piano, Voice, Violin, Violoncello and Flute, who possess the artistic and personal qualifications necessary for a successful public career.

BACHELOR'S DEGREE

The demand for degrees in music is increasing each year. Many positions for teachers in schools and colleges are open only to those who possess one.

At the Conservatory the course leading to the Bachelor's degree may be completed in four years by students who are qualified by their preparation in the fundamentals of music and in their major instrument or field. Those wishing to enter the courses leading to a diploma or the Bachelor's degree, but who lack the required preparation, upon recommendation of the Examining Board may pursue a Preliminary Course, consisting of intensive drill in the fundamentals of music as well as careful training in their major instrument.

The Conservatory's four-year courses leading to the Bachelor's degree meet the requirements of the National Association of Schools of Music, of which the Conservatory is a charter member. Students holding the degree of Bachelor of Music from the New England Conservatory of Music, who wish to study for a higher degree in that subject, are admitted to the Graduate School of Arts and Sciences in Harvard University and Radcliffe College on the same basis as graduates of institutions that have been approved by the Association of American Universities.

In each of the instrumental courses, and in Voice, more advanced theoretical work is demanded than in the Diploma Course. Music Form and Contemporary Music are advanced courses, including the study of both classic and present day music from many angles. History of Music 2 makes a study of certain important periods with more thoroughness than is possible in the first course.

The academic work is considerably in advance of that required of Diploma students, including more extended courses in Fine Arts, in American Writers, Humanities, and World Literature, as well as courses in European and American History and Government, Physics (dealing with this science particularly as it relates to music), Psychology for Teachers, Sociology, etc. All of these academic studies are taught within the walls of the Conservatory building by specialized teachers in each field.

The demands in applied music are also considerably in advance of those of the Diploma courses. Voice students are offered a comprehensive course in operatic singing and acting. Pianoforte and string majors especially qualified may elect to major in Ensemble-playing. Students with outstanding ability in academic subjects may be admitted to a major in Research* at the end of their Sophomore year upon the recommendation of the Faculty Council. They must, however, continue their applied music major through the Junior year.

A special course is planned for Composition majors. Most of the major work is done in private lessons, since this is felt to be the only way in which true individuality may be developed in each student.

The Music Education course leading to the degree of Bachelor of Music is designed to fit the requirements of the Regents of the University of the State of New York, with whom the degree is registered, and thus meets the requirements of a majority of the states which take the certification of New York State as standard. The curriculum of the Conservatory's course is approved toward credit for certification to teach music in public schools in New York State.

This course provides a well-rounded preparation for the exacting and varied demands made on teachers and supervisors. Classes in conducting, the study by actual manipulation of instruments in each of three groups (strings, woodwind, and brass) in the Instrumental Classes, a study of the management of chorus, band and orchestra — all phases of musical experience necessary to teach the various branches of music in public grade or high school — are included in this course. The actual teaching experience in public schools in the vicinity of Boston further prepares the student to be ready on graduation for the duties of a school position. In addition to the many courses on musical subjects and the applied music, there are the 36 semester hours of academic work (English, 12; History, Government, Sociology, 12; Physics, 6; Fine Arts, 6); and the 26 hours of professional subjects (Principles and Problems of Education, 6; Music in Elementary and Secondary Education, 8; Psychology, 6; Practice Teaching, 6) required by many state boards.

MASTER'S DEGREE

Admission to this course will be granted to students who hold a Bachelor of Music degree from a college or music school of recognized standing, who satisfy the entrance requirements as stated herein, and who present evidence of capacity for successful advanced study.

Students admitted to the graduate course may concentrate in Applied Music, Applied Music Pedagogy, Composition, Historical

* The Faculty council may designate either a thesis or some equivalent project to be completed during the Senior year.

Research, Music Education, or Music Theory. In addition to their work in the major field, they will be required to pursue approved courses bearing a total credit of at least sixteen units.

SPECIAL STUDENTS

The Conservatory affords to all types of students opportunity to take advantage of any of the many branches of musical instruction, by pursuing one or more of the subjects offered. Students with professional ambitions may wish to concentrate in a particular field, without necessarily following a complete course leading to a diploma or degree. Others who are already engaged in a professional career may wish to obtain new ideas which will strengthen their abilities or musicianship. Amateurs who derive pleasure from music as an avocation may increase their capacity as performers, and become more widely acquainted with the literature they most enjoy. Beginners of all ages may obtain the type of instruction which will help them to achieve their ambitions, in whatever direction they may lie: whether in performance, arranging or composition, or by so increasing their knowledge of music as to obtain more pleasure therefrom as listeners. The large faculty of the Conservatory provides a wide variety of particularized instruction which will fit all demands. Many subjects which are pursued in classes are of interest to outsiders, and may be attended by anyone who may profit from them. Special students are not subject to the scholastic requirements for entrance prescribed for full-course pupils. Members of the administrative staff are always glad to furnish advice to all special students, and to inform them of the various courses which may be of interest and value to them. All special students are eligible to all the general advantages and privileges of the Conservatory.

Special students may arrange through the Registrar to take as many or as few private lessons in any subject as they may desire. No less than a semester of class instruction may be registered for, however.

EVENING INSTRUCTION

Evening instruction will be available during the school year. Students may register for private lessons and when justified, classes may be organized.

BERKSHIRE MUSIC CENTER — SPECIAL CREDITS

Candidates for the Master's degree, Artist's diploma, or students of advanced ability, who have been accepted by the New England Conservatory of Music for study during the summer, may undertake private lessons in applied music with members of the Conservatory faculty who also teach at the Berkshire Music Center at Tanglewood.

Appropriate credits will be given by the Conservatory to students who are qualified and registered at the Dean's office of the Conservatory prior to the opening of the Berkshire Music Center.

Such candidates, who meet the required qualifications of the Berkshire Music Center, may register for additional courses offered there.

VETERANS

The New England Conservatory of Music is approved by the Veterans Administration and will accept returning veterans for education and training under the G. I. Bill of Rights.

Certain credits will be allowed for musical experience obtained in the armed services and for any courses a veteran may have taken at the U. S. A. F. I.

In the case of veterans who did not complete four years of high school, the New England Conservatory of Music will arrange whenever possible to have the student make up incomplete high school credits along with his regular course work.

All inquiries should be directed to the Veterans Counselor, Malcolm H. Holmes.

OUTLINES OF COURSES

The courses of study offered by the New England Conservatory of Music are listed on the following pages.

The supplementary subjects (that is, all but the major) are described in the alphabetically arranged section under the heading 'Description of Subjects'.

Subjects with the same title which are numbered progressively must be taken in the order named. For example, Harmony 2 is a prerequisite of Harmony 3. Other prerequisites are stated under the 'Description of Subjects'. Figures in the right hand column indicate credit hours.

An **a** following the number of semester hours credit indicates that the class meets during the first semester; a b indicates second semester. When no letter is added, the class meets through both semesters.

The courses of study are carefully planned to give a well-rounded education in the student's chosen field. Where the particular abilities of the student justify, certain substitutions may be made with the permission of the Director.

PRELIMINARY COURSE

Major	8
Piano (Supplementary)*	2
Fundamentals of Music	6
Humanities 2	4
Music 1	6
Pfte. Sight Playing**	2

Note. * Not required of Piano or Organ majors. ** For Piano or Organ majors only.

DIPLOMA COURSES

PIANOFORTE

First Year

Major 6	8
Solfege 1	4
Harmony 1	4
Humanities 2	4
History of Music 1	4
Pfte. Sight Playing	2

Second Year (Junior)

Major 7	8
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
Fine Arts Lectures	2
Pianoforte Accompaniment	2
Keyboard Harmony 1	2

Third Year (Senior)

Major 8	8
Solfege 3	4
Harmony 3	4
Music Form	4
Ensemble Playing	2
Pianoforte Class	2
Pfte. Methods	2

ORGAN

First Year		Second Year (Junior)	
Major 1	8	Major 2	8
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Humanities 2	4	Counterpoint 2	1b
History of Music 1	4	Form and Acoustics	4
Organ Class	2	Keyboard Harmony 1	2
		Liturgical Music	4

Third Year (Senior)

Major 3	8
Solfege 3 and Improvisation	4
Harmony 3	4
Fine Arts Lectures	2
Choir Training	4
American Writers	2
Organ Performance Class	2

VOICE

First Year		Second Year (Junior)	
Major 1	8	Major 2	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary)*	2
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Italian	6	Counterpoint 2	2b
French Diction	2	French	6
Humanities 2	4	Chorus	2

Third Year (Senior)**

Major 3	8
German	6
Music History 1	4
Repertoire (Coaching)	4
Chorus	2
Drama 1 (1) and Voice Methods (1)	2

Note: * Will not be required of students passing satisfactory examination at the end of the first year. **Attendance at Pianoforte Accompaniment Class for one semester will be required, without charge.

VIOLIN, VIOLA and VIOLONCELLO — with concentration in Orchestral Training.

First Year		Second Year (Junior)	
Major 6	8	Major 7	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary)*	2
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Humanities 2	4	Counterpoint 2	2b
History of Music 1	4	Orchestra Drill **	4
Orchestra Reading	2	Orchestra Reading	2
Orchestra	2	Orchestra	2

Third Year (Senior)

Major 8	8	Orchestra Drill***	4
Solfege 3	4	Orchestra Reading	2
Harmony 3	4	Orchestra	2
String Quartet	2		

Note: * Will not be required of students passing satisfactory examinations at the end of the first year. ** Ensemble and Fine Arts Lectures may be substituted by those not concentrating in Orchestral Training. *** Ensemble and Conducting 1 may be substituted by those not concentrating in Orchestral Training.

FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, CONTRABASS, TUBA, HARP, or †PERCUSSION — with concentration in Orchestral Training.

First Year		Second Year (Junior)	
Major 4	8	Major 5	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary)*	2
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Humanities 2	4	Counterpoint 2	2b
History of Music 1	4	Orchestra Drill	4
Orchestra Reading	2	Orchestra Reading	2
Orchestra	2	Orchestra	2

Third Year (Senior)

Major 6	8	Orchestra Drill	4
Solfege 3	4	Orchestra Reading	2
Harmony 3	4	Orchestra	2
Woodwind Ensemble, or Brass Ensemble	2		

* Will not be required of students passing satisfactory examination at the end of the first year.

† For percussion majors only, double major (percussion and pianoforte, 4 credits each) will be required during the freshman and sophomore years, pianoforte 6 and 7 respectively.

Note: All advanced students in Orchestral Training courses may be required to attend Ensemble Class or Chamber Orchestra Rehearsal in addition to credit requirements.

COLLEGIATE DEPARTMENT

Courses Leading to the Degree

BACHELOR OF MUSIC

PIANOFORTE

Freshman Year		Sophomore Year	
Major 7	8	Major 8	12
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Humanities 1	6	Counterpoint 2	2b
Language*	6	Fine Arts	6
Pfte. Sight Playing	2	Form and Acoustics	4
		Keyboard Harmony 1	2
		Pfte. Sight Playing	2

Junior Year		Senior Year	
Major 9	12	Major 10	12
Solfege 3	4	Counterpoint 3	4
History of Music 1	4	History of Music 2	4
Harmony 3	4	Contemporary Music	4
Music Form	4	Ensemble	2
Ensemble	2	World Literature	6
Pianoforte Class	2	Recital or Pianoforte Methods **	2

* French or German. ** Required of all Research students, or in lieu of recital.

ORGAN

Freshman Year		Sophomore Year	
Major 1	8	Major 2	8
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Keyboard Harmony 1	2	Counterpoint 2	2b
Humanities 1	6	Form and Acoustics	4
Language*	6	History of Music 1	4
		Liturgical Music	4
		Organ Class	2

Junior Year		Senior Year	
Major 3	8	Major 4	12
Solfege 3 & Improvisation	4	Choir Training	4
Harmony 3	4	Contemporary Music	4
Music Form	4	World Literature	6
Counterpoint 3	4	Fine Arts	6
History of Music 2	4	Organ Performance Class	2
Organ Performance Class	2		

* French or German

CHURCH MUSIC

Freshman Year

Applied major	8
Piano 3 (Supplementary)*	2
Solfege 1	4
Harmony 1	4
Language**	6
Humanities 1	6
Choir Ensemble	2

Sophomore Year

Applied major	8
Piano 4 (Supplementary)*	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Keyboard Harmony 1	2
History of Music 2	4
Liturgical Music or Repertoire (Coaching)*	4
Organ Class or Chorus*	2
Choir Ensemble	2

Junior Year

Applied major	8
Solfege 3***	4
Music Form	4
European History	3a
Harmony 3	4
Language	6
Choir Ensemble	2

Senior Year

Applied major	12
Contemporary Music	4
Choir Training	4
Fine Arts	6
Psychology	3a
Organ Performance Class or Chorus*	2
Choir Ensemble	2

* Voice majors only.

** French or German

*** Vocal Solfege for Voice majors; Organ Improvisation for Organ majors.

VOICE

Freshman Year

Major 1	8
Piano 3 (Supplementary)	2
Solfege 1	4
Harmony 1	4
Humanities 1	6
Italian	6
French Diction	2

Sophomore Year

Major 2	8
Piano 4 (Supplementary)*	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Form and Acoustics	4
History of Music 1	4
Language**	6
Chorus	2

Junior Year		Senior Year	
Major 3	8	Major 4	12
Solfege 3	4	History of Music 2	4
Keyboard Harmony 1	2	Language**	6
Harmony 3	4	Opera Class 2, or	
Opera Class 1	4	Chorus (2) and	6
Repertoire (Coaching)	4	Choir Training (4)	
Chorus	2	Repertoire (Coaching)	4
		Drama 2 (1) and Recital (1) or Drama 2 (1) and Methods (1)***	2

* Will not be required of students passing satisfactory examination at the end of first year.

** French or German — to be determined by Faculty Council recommendation.

*** Required of all Research students, or in lieu of recital.

VIOLIN, VIOLA, VIOLONCELLO — with concentration in Orchestral Training

Freshman Year		Sophomore Year	
Major 7	8	Major 8	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary) *	2
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Humanities 1	6	Counterpoint 2	2b
History of Music 1	4	Form and Acoustics	4
Orchestra Reading	2	Fine Arts	6
Orchestra	2	Orchestra Reading	2
		Orchestra	2

Junior Year		Senior Year	
Major 9	12	Major 10	12
Harmony 3	4	Contemporary Music	4
Solfege 3	4	History of Music 2	4
Ensemble	2	World Literature	6
String Quartet	4	Orchestra Drill **	4
Orchestra Drill	4	Orchestra Reading	2
Orchestra Reading	2	Orchestra	2
Orchestra	2		

* Will not be required of students passing satisfactory examination at the end of the first year. **String Quartet may be substituted by those not concentrating in Orchestral Training.

FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET, TROMBONE, TUBA, HARP, CONTRABASS or †PERCUSSION — with concentration in Orchestral Training

Freshman Year		Sophomore Year	
Major 5	8	Major 6	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary) *	2
Solfege 1	4	Solfege 2	4
Harmony 1	4	Harmony 2	2a
Humanities 1	6	Counterpoint 2	2b
History of Music 1	4	Form and Acoustics	4
Orchestra Reading	2	Fine Arts	6
Orchestra	2	Orchestra Reading	2
		Orchestra	2

Junior Year		Senior Year	
Major 7	12	Major 8	12
Harmony 3	4	Contemporary Music	4
Solfege 3	4	History of Music 2	4
Language	6	World Literature	6
Orchestra Drill **	4	Orchestra Drill **	4
Orchestra Reading	2	Orchestra Reading	2
Orchestra	2	Orchestra	2

* Will not be required of students passing satisfactory examination at the end of the first year. ** Woodwind or Brass Ensemble for 4 credits may be substituted by those not concentrating in Orchestral Training.

† For percussion majors only, double major (percussion and pianoforte, 4 credits each) will be required during the freshman and sophomore years, pianoforte 6 and 7 respectively.

Note: All advanced students in Orchestral Training courses may be required to attend Ensemble Class or Chamber Orchestra Rehearsal in addition to credit requirements.

COMPOSITION

Freshman Year		Sophomore Year	
Piano 5	4	Major	8
Supplementary Orchestral Instrument*	4	Piano 6 (Supplementary)	2
Solfege 2	4	Solfege 3	4
Harmony 1	4	Harmony 3	4
Humanities 1	6	Counterpoint 2	2b
History of Music 1	4	History of Music 2	4
Composition Class (Elem.)	2	Fine Arts	6
Keyboard Harmony 1	2	Instrumental Class**	2

Junior Year		Senior Year	
Major	8	Major	12
Counterpoint 3	4	Counterpoint 4	4
Harmony 4	4	Contemporary Music	4
Music Form	4	Conducting 3	2
Instrumentation 2	4	Physics	6
Keyboard Harmony 2	2	Language****	6
Conducting 1	2		
Orchestra***	2		

* Instrument to be determined in conference with director.

** String, Woodwind, Brass or Percussion.

*** Minimum attendance at orchestra rehearsals 2 hours weekly for one semester.

**** French or German.

MUSIC THEORY

Freshman Year		Sophomore Year	
Piano 5	4	Composition	8
Orchestral Instrument (Supplementary)*	4	Piano 6 (Supplementary)	2
Solfege 2	4	Solfege 3	4
Harmony 1	4	Harmony 3	4
History of Music 1	4	History of Music 2	4
Humanities 1	6	Fine Arts	6
Keyboard Harmony 1	2	Keyboard Harmony 2	2
Composition Class (Elem.)	2	Conducting 1	2

Junior Year		Senior Year	
Composition	4	Composition	6
Orchestral Instrument	4	Orchestral Instrument	6
Counterpoint 3	4	Counterpoint 4	4
Harmony 4	4	Contemporary Music	4
Music Form	4	Instrumentation 2	4
Physics	6	Language	6
Conducting 2	2	Conducting 3	2
Orchestra**	2	Ensemble or Orchestra	2

* Instrument to be determined in conference with the Director.

** Minimum attendance at orchestra rehearsals 2 hours weekly for one semester.

MUSIC EDUCATION

Freshman Year	
Applied Music	4
Piano (Supplementary)*	2
Solfege 1	4
Harmony 1	4
Humanities 1	6
European History (3) / American History (3)	6
Fine Arts	6
Instrumental Classes: String Class (2) / Percussion Class (2)	4
Choral Practice	2

Sophomore Year	
Applied Music	4
Piano (Supplementary)*	2
Materials in Music Education	4
Harmony 2	2a
Counterpoint 2	2b
Conducting and Score Reading 1	2
History of Music 1	4
Physics	6
Psychology	6
Instrumental Classes: Woodwind (2) / Brass (2)	4
Choral Practice	2

Junior Year	
Applied Music	4
Voice (Supplementary)*	2
Harmony 3 in Mus. Ed.	4
Instrumentation 1	4
Choral Conducting and Score Reading 2	4
Sociology	6
Music in Elem. Ed.	4
Music in Second. Ed.	4
Choral Practice	2

Senior Year	
Applied Music	4
Practice Teaching	6
Keyboard Harmony	2
Orchestral Conducting and Score Reading 3	4
World Literature	6
Drama 1	2
Principles and Problems of Education	6
Choral Practice	2

* In case of piano or voice in Applied Music, a supplementary instrument is required.

Instrumental School Music, 4 credits, elective in senior year.

MUSIC EDUCATION — Special Instrumentalist

Freshman Year	
Major instrument	8
Piano (Supplementary)	2
Solfege 1	4
Harmony 1	4
Humanities 1	6
Instrumental Classes: String Class (2) / Percussion Class (2)	4
European History (3) / American History (3)	6
Choral Practice	2

Sophomore Year	
Major instrument	8
Piano (Supplementary)	2
Materials in Music Education	4
Harmony 2	2a
Counterpoint 2	2b
History of Music 1	4
Instrumental Classes: Woodwind Class (2) / Brass Class (2)	4
Psychology	6
Keyboard Harmony 1	2
Conducting 1	2

Junior Year	
Major instrument	4
Second instrument*	4
Harmony 3	4
Instrumentation 1	4
Princ. & Prob. of Ed.	6
Instrumental School Music	4
Physics	6
Orchestra or Band	2

Senior Year	
Major instrument	4
Second instrument	4
Conducting & Score Read. 3	4
Music in Secondary Ed.	4
World Literature	6
Practice Teaching	6
Orchestra Drill	4
Orchestra or Band	2

* If the major is a wind instrument, a secondary string instrument will be required.

Sociology may be taken as an elective for a credit of 6 units in either the Junior or Senior year, or may be taken one semester in each year.

DESCRIPTION OF SUBJECTS

Unless otherwise indicated, all classes meet throughout both semesters of the academic year.

American History and Government

A study of relationships between European and American History during the periods of settlement and expansion; development of democratic thought and institutions, including the history and principles of the Constitution; selected Supreme Court cases; social and cultural development, and adjustment to modern economic and political life; International Policy: the League of Nations, United Nations, World Court, and Inter-American Conferences; maps, documents, reports.

Mr. Perry — 3 hours weekly, 2nd semester

American Writers

The study of significant movements and representative figures. Leading writers such as Emerson, Thoreau, Melville, Poe, Whitman, Dreiser, O'Neill, Hemingway, and Frost serve not only to trace the larger developments in American literature, but also to provide a background for the interpretation of the social and economic issues of our day.

Mrs. Edgell — 1 hour weekly

Band

The New England Conservatory Band is organized for the purpose of study and performance of both the original and transcribed literature. It is under the guidance of an experienced director, and is provided as a training in organization and leadership for students desiring to enter this field.

Mr. Moleux — 2 hours weekly

Bibliography and Research

Training in use of library. Technique of research. Bibliography and methods of modern scholarship. Required of students writing a thesis.

Mrs. Edgell

Brass Class (*See* Instrumental Class)

Brass Ensemble

A study of the performance of representative passages for brass instruments in the literature of the orchestra. Exactitude of intonation, rhythmic precision, proper methods of attack considering the role that the player is performing at a particular point in the piece, are given stress. The group covers, in the course of two years, a large section of the literature, both classic and modern. Each performer has his turn in the various positions in the group,

whether 1st, 2nd, 3rd or 4th. The class is coordinated with the Orchestra Reading class in such a way that works that are to be played complete are previously studied in the Brass Ensemble class. Works which are being prepared for public performance by the Conservatory Orchestra are also given particular preparation.

Mr. Coppez — 1 hour weekly

Carillon-playing

A standard carillon keyboard provides for instruction and practice.

Mr. Faxon

Choir Ensemble

The study and singing of complete services for various types of churches. Latin Masses, Offices and Benediction. Anglican Choral Services. Motets and anthems for Protestant church worship.

Mr. Titcomb — 1 hour weekly

Choir Training

Choir organization and training under differing conditions in both liturgical and non-liturgical churches. Choir-room technique. Choral conducting and methods of rehearsing. Choir repertoire and program building.

Mr. Titcomb — 2 hours weekly

Choral Conducting (Advanced)

A specialized study of choral conducting with particular emphasis on advanced beat technique, rehearsal problems and technique, virtuoso choral repertoire, both sacred and secular, for radio chorus, madrigal group, advanced college and community choruses. Students in this course will have the opportunity of conducting practice in the vocal Solfege III ensemble as well as the chorus. Participation in the chorus is required.

Prerequisite: Choral Conducting II or its equivalent, proficiency to be determined by the instructor.

Mrs. deVaron — 2 hours weekly

Choral Practice

A course in choral technique and interpretation and an exploration of choral literature of various periods and styles. Principles of choral training and conducting are exemplified. Students of Choral Conducting are given an opportunity for practical experience. The repertoire is varied from year to year so that the course covers a considerable area during a given student's attendance.

Mrs. deVaron — 4 hours weekly

The Conservatory Chorus

Chorus

The rehearsals of the New England Conservatory Chorus give detailed attention to the fundamental principles of the Choral Art and discipline, including accuracy of reading, clarity of diction, sensitivity to the ensemble, and elasticity of expression.

In a number of concerts throughout the year, the Chorus with soloists chosen from the Conservatory, performs some of the great church music, secular choruses and part songs extending from Medieval to Modern times.

The music is performed a-cappella, sometimes with piano, organ, or orchestral accompaniment.

Mrs. de Varon — 4 hours weekly

Composition

Aside from the classes described below, all work in composition is carried on in private lessons, so that the instruction may be adapted to the individual problems of each student. A study of advanced instrumentation is considered an intrinsic part of advanced creative work. Mr. McKinley, Mr. Cooke, Mr. Procter.

Composition (Elementary)

A survey of the simpler forms; a consideration of textures and styles; a general discussion of works in smaller forms submitted by members of the class.

Mr. McKinley, Mr. Waldbauer — 1 hour weekly

Composition Workshop

This will consist of six sessions, beginning in November and extending through April, for critical and constructive discussion of original works by members of the class. Available to all sophomore, junior and senior students in Composition as well as to graduate or advanced composition students, with the approval of the Director.

Conducting

1. *Conducting and Score Reading 1, Basic Technique.*
 The fundamentals of conducting technique both with and without the baton. Elementary score reading.

Mrs. Whitney — 1 hour weekly

2. *Conducting and Score Reading 2.*
 Extension of conducting technique and study of specialized aspects applicable to handling the chorus; score study, including reading from open score with all clefs, conductor's analysis and problems of mastery; development of *repertoire*, various styles; procedures for developing excellence in choral

techique and interpretation; problems of rehearsal and performance. Regular attendance at Choral Practice is required of all students in the course. Well-prepared students are given opportunity to accompany and conduct.

Mrs. deVaron — 2 hours weekly
Conducting, only, 1 hour weekly

3. *Conducting and Score Reading 3.*
The technique of orchestral conducting in all its aspects, with particular emphasis on problems connected with the organization and training of the amateur orchestra in general and the school orchestra in particular. Score reading and preparation; program and rehearsal planning; interpretation; repertoire. Each student will obtain practical experience through conducting and observing at one 2-hour rehearsal of the training orchestra.

Mr. Holmes — 2 hours weekly
Conducting only, 1 hour weekly

Conference Courses

Individual conference privileges with instructors in the academic and music education departments may be arranged. These conferences are restricted to students concentrating in research. Candidates for the degree Bachelor of Music in Research, and candidates for the Master's Degree are required to carry conference courses in the fields of their theses. (See also Bibliography)

Conservatory Chorus (*See* **Chorus**)

Conservatory Orchestra (*See* **Orchestra**)

Contemporary Music

A study of recent tendencies in music, and their relationship to the music of the past. This course will deal not only with harmonic, but also with some of the melodic, rhythmic, and structural features of twentieth century music, European and American.

Mr. Cooke — 2 hours weekly

Counterpoint

1. Counterpoint in two, three and four parts based upon the practice of 18th and 19th century composers. Extensive analysis of free contrapuntal forms.
2 hours weekly

2. (Pre-requisite: Harmony 2) Three part counterpoint based upon the style of the Bach Chorale Prelude, and including free contrapuntal treatment of harmonic patterns in the idiom of the 18th and 19th centuries.
2 hours weekly, 2nd semester

3. First semester: A study of contrapuntal devices, especially as applied to instrumental music; imitation of all kinds, including canon, invertible counterpoint; the writing of two and three-part inventions.

 Second semester: Fugue writing. Subject, answer and counter-subject; construction of episodes; stretto; the plan of a fugue as a whole; analysis and writing of fugues in two, three and four voices. 2 hours weekly

4. The aims of this course are twofold, and both are pursued concurrently; first, an inquiry into the fundamental nature of counterpoint, both apart from and along with its manifestations in various periods, and second, a study of the styles of the 16th, 18th, and 20th Centuries.

 Mr. Briggs, Mr. Cooke, Mrs. Davis, Mrs. Lautner, Mrs. Mason, Mr. McKinley, Mr. Procter, Mr. Schwab, Miss Stebbins, Mr. Waldbauer, Mr. Williams. 2 hours weekly

Drama 1 (for Music Education majors)

A special course designed for music education majors but available to voice majors. Its purpose is to prepare students to handle the problems inherent in the production of operettas and pageants in the public schools. Attention will also be given to program building as it applies to all types of public performances.

Mrs. Barnett 1 hour weekly

Drama 2

A course in the techniques of acting, designed to give confidence and platform familiarity to students who plan to concentrate on performance of music in public. Acting scenes from plays, laboratory productions, and study of other important theater techniques, such as make-up, costumes, and lighting, will be included.

Mrs. Barnett 1 hour weekly, 1 semester

English Laboratory

Required for those whose scores on the Cooperative Achievement Tests indicate the need for further study of the fundamentals of English composition. This course may, with the permission of the instructor, be taken concurrently with Humanities I or II.

Ensemble-Playing

The study of the classic and the modern repertoire of chamber music for pianoforte and stringed or woodwind instruments, including sonatas and trios, quartets, and works for larger combina-

tions, is a refining and educating influence of inestimable value. Each class comprises six pianoforte students and students of stringed and woodwind instruments.

Mr. Cooke; Mr. Barnett — 1 hour weekly

European History

A study of European History by periods: the cultural and political development of Greece; the Roman Empire and Rise of Christianity; economic, social and intellectual development of the Middle Ages and Renaissance; the Age of the Reformation and Counter-Reformation; development of Modern Europe during the Seventeenth and Eighteenth Centuries; national and economic trends of the Nineteenth Century; a survey of political theories and institutions of each period.

Mr. Perry — 3 hours weekly. 1st semester

Fine Arts 1

This course will concentrate on the most important periods of art creation. Greek architecture and sculpture will be discussed as a base of all creative art of the modern world and will be used to demonstrate the "cycle of development" that can be found in all periods. Roman and Medieval architecture will introduce more detailed studies of sculpture and painting during the Middle Ages and the Renaissance. Examples of European and American art of the 18th and 19th centuries will demonstrate the close relationship between Music and Fine Arts. Final conclusions will show the continuity of cultural development in cycles, as shown during the different phases.

Miss Lenn — 3 hours weekly

Fine Arts 2 (Prerequisite: Fine Arts 1, or equivalent)

The principles of Art History will be presented in lectures and by discussion with the object of demonstrating the relation between the Fine Arts and the other arts. Topics will include comparative studies of composition and form in architecture, sculpture and painting; classical, classic and classicistic forms; the study of linear and pictorial form; the use of plane and depth in different periods and countries. The culmination of the course will be an analysis of the creative process and the development of artistic criteria.

Miss Lenn — 2 hours weekly

Fine Arts Lectures

A condensed course for students in the Diploma Course, designed to give an understanding of the aesthetic problems of painting, sculpture and architecture which will be of value in the solution of similar problems related to the art of music.

Miss Lenn — 1 hour weekly

Form and Acoustics

Prerequisite: Harmony 1.

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. Instrumentation and acoustics. Analysis of the shorter forms. Description and illustration of orchestral instruments. The sonata form and the analysis of Beethoven's pianoforte sonatas and of Bach's Well-Tempered Clavichord.

Mr. W. S. Smith; Mr. Williams — 2 hours weekly

French

1. Elementary grammar, reading and conversation. Phonetics.
Mme. Rivière — 3 hours weekly

2. Advanced grammar and conversation. Reading of operas. Phonetics.
Mme. Rivière — 3 hours weekly

3. French literature and civilization. Phonetics.
Mme. Rivière — 3 hours weekly

French Diction (preparatory to French 1 and 2)

Study of the sounds of the language. Phonetic system applied to songs. Emphasis on intonation of the language.

Mme. Rivière — 1 hour weekly

Fundamentals of Music

A preparatory course designed to acquaint beginning students with the elements of music prior to their entrance into the regular courses in solfege and musical theory. Particular emphasis is placed upon vocal and keyboard demonstrations of all materials.

This course is required of incoming students who fail to pass an examination in the fundamentals of music prior to registration.

German

1. Elementary grammar, translation, composition and conversation. Emphasis on diction through reading and singing German Lieder.

Mrs. Apel — 3 hours weekly

2. Review of grammar. Conversation and German literature with reading and interpretation of important works.

Mrs. Apel — 3 hours weekly

Harmony

1. (Co-requisite: Solfege 1 A study of all the materials of diatonic harmony and simple modulation. Melodic and harmonic phrase structure, harmonic rhythm, with special emphasis on keyboard work, and on both aural and visual analysis of a wide range of selections from standard literature.

2 hours weekly

2. Diatonic seventh chords and their inversions; modulation by common chords; the unfigured chorale.

2 hours weekly, first semester

3. Harmonization of folk tunes; the Bach chorale; chromatic harmony and modulation; analysis of standard literature from the sixteenth century to the early twentieth century.

Harmony 3 for Music Education majors. This course will combine the regular Harmony 3 with special work at the keyboard which will serve as a preparation for keyboard harmony.

2 hours weekly

4. A study of contemporary harmonic idioms; analysis of various textures, including the so-called polytonal and atonal types, together with the writing of harmonic sentences illustrating various recent devices of chord structure and tonal organization.

Mr. Briggs, Mr. Cooke, Mrs. Davis, Mrs. Lautner, Mrs. Mason, Mr. McKinley, Mr. Procter, Mr. Schwab, Miss Stebbins, Mr. Waldbauer, Mr. Williams 2 hours weekly

History of Music 1

This course will begin with an inquiry into the origins and nature of music, dealing with the music of primitive tribes and Eastern peoples and establishing the connection between Greek and Hebrew music and early Christian chant. This will be followed by a study of the pioneers of the modern sonata and symphony, and the survey will be traced to the present day.

Enough emphasis will be placed upon the early history of opera to make clear the position of Gluck and Mozart. Outside reading on the omitted portions of history will be recommended. In addition to the weekly lectures, there will be supervised listening periods for small groups.

Mr. W. S. Smith 2 hours weekly (one general lecture, one in smaller sections)

History of Music 1 (for Music Education majors)

This course presents a general survey of the progress of music from its primitive beginnings to the complicated tonal structure of the present day, and the analysis, discussion, and illustration of all forms of musical composition by means of phonograph records or

by actual performance. Supplementary reading and reports are required.

Mr. W. S. Smith — 2 hours weekly (one general lecture, one in smaller sections)

History of Music 2

A detailed study of selected phases of musical activity from the beginning of the Christian era to the death of J. S. Bach. Lectures, reports, and supervised listening periods. During the playing of musical illustrations, the scores are simultaneously projected upon a screen in front of the class.

Mr. McKinley — 2 hours weekly

Humanities 1 (Required of Degree Students)

Admission determined either by satisfactory scores on the Cooperative Achievement Tests or by successful completion of the English Laboratory Course.

Reading and Writing

(a) Training in Communication, written and oral, with emphasis on clarity, simplicity, and accuracy of expression. A selection of readings for class discussion aims to teach the student to make thinking and writing a constructive process. Frequent practice in writing related to readings, lectures, and individual conferences.

Mmes. Demos, Edgell — 3 hours weekly

Great Books (Prerequisite: Humanities 1a)

(b) The study, through lecture and discussion, of a selection of important texts. Each of four units of study will culminate in a paper, intended to exhibit a certain mastery of the technique of composition studied in the first term as well as a grasp of the subject matter. Texts will vary from section to section, but will be chosen for diversity and for their significance in the intellectual history of the race. A sample selection follows: Greek unit — *King Oedipus and Antigone* by Sophocles, *The Apology* and *the Crito* by Plato; Renaissance unit — *The Autobiography of Benvenuto Cellini;* Nineteenth Century unit — *Crime and Punishment* by Dostoevski; Contemporary unit — poems of Robert Frost, T. S. Eliot, W. H. Auden, and others.

Mmes. Demos, Edgell — 3 hours weekly

Humanities 2(a-b) Required of diploma and preliminary students.) The same as Humanities 1(a-b), adapted to four credits.

Mmes. Demos, Edgell — 2 hours weekly

Instrumental Classes

String Class

Problems of organizing and teaching violin, viola, violoncello and contrabass classes; heterogeneous stringed instrument classes; heterogeneous instrument classes including the string choir.

Included is fundamental instruction on each of the stringed instruments utilizing all methods of class instruction. Opportunities for student application of principles of good class teaching procedures will be provided.

Mr. Reasoner — 1 hour weekly

Percussion Class

Problems of organizing and teaching snare drum, tympani, bass drum, cymbals, triangle, tambourine, castanets, glockenspiel (bells), xylophone, marimba and vibraphone.

Included is fundamental instruction on each instrument. Opportunities for student application of principles of good class teaching procedures will be provided.

Mr. Shapiro — 1 hour weekly

Woodwind Class

Problems of organizing and teaching flute, oboe, clarinet, bassoon and saxophone classes; heterogeneous woodwind instrument classes; heterogeneous instrument classes including woodwind choir.

Included is fundamental instruction on each of the single and double reed instruments utilizing all methods of class instruction. Opportunities for student application of principles of good class teaching procedures will be provided.

Mr. Silverman — 1 hour weekly

Brass Class

Problems of organizing and teaching trumpet (cornet), trombone, horn, baritone, and tuba classes; heterogeneous brass instrument classes; heterogeneous instrument classes including brass choir.

Included is fundamental instruction on each of the brass instruments utilizing all methods of class instruction. Opportunities for student application of principles of good class teaching procedures will be provided.

Mr. Silverman — 1 hour weekly

Instrumental School Music

This course deals with the technical, administrative and teaching problems of planning and executing a program from earliest grade school levels to community levels. Typical of the problems to be considered are:

1. Development of objectives and aims for all levels.

2. Analysis of standardized prognosticative and achievement music tests.
3. Practices and possibilities in the organization of pre-instrumental groups, homogeneous and heterogeneous instrument classes, bands, orchestras and small ensemble groups.
4. Analysis of materials of instruction.
5. The evaluation program.

Mr. Silverman — 2 hours weekly

Instrumentation 1

A study of the important instrumental groupings found in contemporary music practice, such as the school orchestra, band, symphony orchestra, popular concert orchestra and the dance band. The function and characteristics of each type of instrument within these groups will be considered, as well as the role each group itself plays in the current American scene. Problems of range, transposition, timbre and tonal balance will be discussed in each case and the various types of scoring attempted. As often as possible, experienced players of each instrument will be brought in for demonstration purposes.

Mr. G. W. Briggs — 2 hours weekly

Instrumentation 2

A study of styles in instrumentation from Haydn to the present day; various projects are assigned, preferably including the orchestration of some original material by the student.

Mr. McKinley — 2 hours weekly

Italian

1. Elementary course. Italian grammar and translation. Dictation and reading, practical phonetics; twice a week, exercises in pronunciation based on reading aloud.

Mr. Soresina — 3 hours weekly

2. Review of Italian grammar. Vocabulary building, translation, conversation and reading. Advanced Italian diction for singers. Discussion on topics bearing on the geography, life and customs of the Italian people.

Mr. Soresina — 3 hours weekly

Keyboard Harmony

1. Playing of cadences and other harmonic formulas in all keys, elementary modulation, harmonization of chorale melodies and folk tunes.

2. Realization of the figured basses of Corelli and others; study of diatonic discords and their resolutions. Resolution of chro-

matic and enharmonic combinations; development of harmonic patterns through pianistic figurations. Harmonization of chromatically ornamented melodies.

Mrs. Mason — 1 hour weekly

Language (See French, German, Italian)

Liturgical Music

A brief study of the liturgy of the western church. Gregorian chant: Modes, notation, rhythm and rendition. Polyphonic settings of liturgical texts. The pronunciation of church Latin. The Plainsong of the Anglican liturgy. Psalmody. Liturgical Hymns. Liturgical trends in Protestant worship-music.

Mr. Titcomb — 2 hours weekly

Materials in Music Education

This is an introductory course in the fundamentals of Music Education. It aims to familiarize the student with a great deal of the best music for children and youth, from the kindergarten through the high school, mainly for singing but also for listening, rhythmic movement and simple ensemble playing. It will be so conducted as to employ and help develop the student's practical knowledge and musicianship in music reading, accompanying, phrasing and intelligent expressiveness, and in insights as to musical form, style and harmonization.

2 hours weekly

Music 1

An introduction to symphonic, choral, and chamber music through the medium of fine recordings. Complete performances of representative works from the Renaissance era through Impressionism. Analysis of form, techniques, instruments, and historical and cultural backgrounds. Outside reading required.

Mrs. Mason — 3 hours weekly

Music 2

Choral works from Palestrina to Berlioz and operas from Monteverdi to Debussy will be sung and played in informal rehearsal by a small class of advanced students. These will be done in the original languages and from full score. Proper attention will be given to analysis and other academics but greater emphasis will be placed upon participation in the sound and spirit of as many great works as can be adequately studied.

Mr. Cooke — 2 hours weekly

Music in Elementary Education

The place of music in the elementary curriculum, traditional and modern; the ideal music curriculum projected against a background of practical conditions; procedures for the realization of valid objectives; study of materials to determine their aesthetic values and practical uses in the education of children; vocal and instrumental problems; demonstration teaching; planning.

Mrs. Whitney — 2 hours weekly, with additional meetings for study of materials, and observation assignments.

Music in Secondary Education

The function of music in the general education of youth; the responsibility of secondary education to musical youth; a detailed consideration of the musical activities, courses and services suitable to the curriculum of modern secondary schools of various levels; problems arising from such limitations as school size, scheduling practice and budget; procedure and materials; the technique and personal qualities of the excellent teacher.

Mrs. Whitney — 2 hours weekly, with additional meetings for study of materials, and observation assignments.

Music Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical aesthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics.

Mr. W. S. Smith

Music Form

An advanced course in the structure of compositions in the larger forms by various composers, both chamber music and orchestral. The works are studied from many standpoints, both detailed and general, including phrase structure, tonal balance, rhythmic devices, dynamic line and general formal problems. Quartets, symphonies and other works are analyzed in detail.

Mr. Cooke — 2 hours weekly

Music Theory, Pedagogy of

A survey of the materials and methods of teaching solfege, harmony, counterpoint, and form. A discussion of classroom tech-

niques, reports on the more important texts, and, for Theory majors, observation of teaching procedures.

Mr. McKinley — 2 hours weekly
Theory majors: 3 hours weekly

Orchestra

The Conservatory Orchestra

The New England Conservatory Symphony Orchestra gives an average of six to eight concerts each year, in which members of the Faculty and advanced students of pianoforte, violin, voice, and organ, appear as soloists.

The programs prepared for concert performance include a large number of overtures, symphonies, and concertos, both classical and modern. Recordings are made of works as they are being played by the orchestra in concert or rehearsal, and are of invaluable benefit to the members as they later have opportunity to hear these recordings.

Mr. Holmes — 4-6 hours weekly

Orchestral Class

Fundamentals of orchestral training; accuracy, precision, ensemble; tuning, intonation, tone control; study of representative orchestral works of various periods so far as the instrumentation of the class permits; experience in playing under various conductors; accompaniment of student soloists; reading of student compositions. Students of Orchestral Conducting are given an opportunity for practical experience.

Mr. Holmes — 4 hours weekly

Orchestra Drill

All students entering the Diploma or Degree Courses with concentration in Orchestral Playing will, during their Junior and Senior year, receive under expert guidance intensive section drill in advanced orchestral literature.

The works studied in this drill will receive concerted rehearsal in the Orchestra Reading Course. They are studied in detail, working out difficult passages, deciding on definite types of bowing and phrasing, so that the student gains a sufficient familiarity with the work to know its problems and to be able to solve them.

String — Mr. Macdonald
Woodwind — Mr. Gillet — 2 hours weekly
Brass — Mr. Voisin, Mr. Moleux

Orchestra Reading

This class provides intensive training in the art of reading at sight and of accompanying soloists. The works covered in the course of the year are drawn from the standard orchestral reper-

toire and include overtures, symphonies, suites, symphonic poems, and instrumental excerpts from operas. The orchestra reading class gains additional experience in accompanying concertos and operatic arias with advanced instrumental and vocal majors.

Mr. Holmes — 2 hours weekly

Organ Class

A survey of organ literature from the sixteenth century to the present day, with particular reference to the selection of suitable material for church and recital work. An historical study of the tonal design of the organ, and of the problems of registration. A general discussion of style and interpretation.

Mr. McKinley — 1 hour weekly

Organ Performance Class

Group performance by students of prepared repertoire. Discussion and demonstration of service and recital material. Required of third and fourth year degree, and senior year diploma students. Class may be audited by other students in the Church Music Department.

Mr. Faxon — 1 hour weekly

Physics

Brief survey of the principles of mechanics, properties of matter, force and motion, elasticity. Harmonic motion and waves. Propagation of sound-waves. The acoustics of auditoriums. Physical properties of the usual sources of musical sounds. Musical scales. The mechanism of hearing and the physics of human voice production. The principles of modern electrical methods of transmitting, recording and reproducing sounds. Electrical sound production and electrical musical instruments.

Dr. Hayek — Lectures, 2 hours weekly
Supervised laboratory work, 2 hours weekly

Pianoforte Accompaniment

A study of the art of accompaniment, including the standard repertoire both vocal and instrumental. Students will be given opportunity for practical experience in the many student recitals which take place during the year.

Mrs. Girouard — 1 hour weekly

Pianoforte Accompaniment (Advanced)

A practical training for advanced pianoforte students in the art of accompanying vocal music (songs, operas, and oratorios).

Students will prepare classical and modern repertoire in cooperation with voice students, with consideration given to all other related problems.

Mr. Wolfes — 2 hours weekly

Pianoforte Class

A survey of pianoforte literature, primarily for undergraduates. Problems of interpretation are discussed as they relate themselves to a wide variety of styles, and many illustrations are given at the piano. This course is open to students taking a minimum of 12 points of other subjects (in which the major may be included) and to all full course students, both Diploma and Degree.

Mr. Barnett — 1 hour weekly

Pianoforte Methods

The organization of pianoforte instruction: principles, steps and materials. This course is designed to provide the student with a working basis for the formulation of his teaching methods. It covers the history of the subject, analyzes the chief contributions to pianoforte methods of the past, and lists the source materials for present-day procedures.

Mr. Barnett — 1 hour weekly

Pianoforte Sight-Playing

This course is planned to enable a student to read with accuracy and musical understanding. Extreme accuracy is demanded in rhythm. These students are taken through a considerable repertoire of music for pianoforte alone and for two pianos, and are given numerous guides to the technique of sight-playing.

Mr. Fay, Mr. Gibson — 1 hour weekly

Practice Teaching

Application of the training offered in the courses in Music in Elementary Education and Music in Secondary Education. Students are assigned to school systems in the Greater Boston area where they serve apprenticeships to regular teachers under the supervision of the local Director of Music and a critic teacher from the Conservatory. The course is integrated through regular conferences with the head of the Department of Music Education at the Conservatory. The group sometimes divides into smaller groups for the study of special problems on which written reports are submitted or oral reports are made at regular conference hours. At least two different teaching assignments are arranged

each year to give variety of experience to each student-teacher. A minimum of 150 clock hours of teaching is required.

Mr. Remley
Mr. Schoonmaker
Mr. Silverman
Mr. Withington — Weekly teaching assignments.

Mrs. Whitney — Various times, 2 hours weekly

Principles and Problems of Education

This course is an introduction to the general field of education. It deals with the role of education in society and the importance of the teacher in the educational organization. A study is made of the many factors which contribute to the development of a good teacher and the psychological principles involved in good classroom technique.

Mrs. Salomon — 3 hours weekly

Psychology for Teachers

This course deals with the chief factors and principles of modern scientific psychology. It introduces the student to such psychological problems as individual differences, intelligence, personality development, motives, emotions, the laws of learning, and neurotic personality. How psychological principles operate in personal and social problems is also shown.

Mrs. Salomon — 3 hours weekly

Repertoire (Coaching)

This course is designed to train and prepare voice students for Opera roles, Lieder and the general song literature.

Classes will consist of not more than six students, each of whom will receive individual coaching as well as the invaluable experience of observing the work of others in the class.

Mr. Wolfes, Mr. Popper — 2 hours weekly

Sociology

This is a study of the various forms of social relations such as group behavior, folkways, mores, family, and various social institutions. A study is made of the various influences that mold different patterns of society. Social problems such as poverty, marriage, delinquency, and disease will be discussed. An attempt is made to show the relationship between education and the problems of modern society.

Mrs. Salomon — 3 hours weekly

Solfege

1. Prerequisite: Preparatory course or passing of examination in music fundamentals. A course designed to include the singing and aurilization of rhythmic, intervallic, melodic, and simple chordal and contrapuntal materials. Their notation on the staff, using treble and bass clefs. Special emphasis is placed upon intonation and the position of these materials in the major and minor tonalities. Melodic modulation to closely related keys in both sight-singing and dictation.
2. A continuation of first year ear-training and sight-singing. Increasing difficulty of materials and the use of additional clefs. Remote modulation. The aurilization of chords of the seventh and their inversions. Advanced harmonic, melodic, and contrapuntal dictation.
3. A continuation of Solfege 2 in which the results of the student's work during his first and second year are applied directly to his major field. Particular emphasis is placed upon the analysis and solution of contemporary tonal and rhythmic problems.

Mr. Briggs, Mr. Cooke, Mrs. Davis, Mrs. deVaron, Mr. Dufresne, Mrs. Lautner, Mrs. Mason, Mr. Procter, Mr. Schwab, Miss Stebbins, Mr. Waldbauer, Miss Whitehouse, Mr. Williams 2 hours weekly

String Class (*See* Instrumental Class)

String Quartet

A large representation of the literature for this medium is studied in this class, including works by Dittersdorf, Haydn, Mozart, Beethoven, Brahms, Schumann, Schubert, Debussy, Ravel and contemporary composers. Works for larger combinations: quintets, sextets, octets, etc., are also studied. The problems of intonation in quartet are discussed and demonstrated. The technique of bowing and of effective fingering is discussed in connection with the actual literature.

Mr. Fourel; Mr. Zighera 2 hours weekly

Voice Methods

Each student concentrating in the field of Pedagogy will be given special training in the problems of voice production and basic principles of teaching.

Woodwind Class (*See* Instrumental Class)

Woodwind Ensemble

Trios, quartets and quintets are rehearsed and performed in class with particular attention to phrasing, balance, precision of

attack, and rhythmic exactitude. The experience of playing this type of chamber music, without a conductor, is of extreme value in developing a reliable type of orchestral player, and it also calls to the attention of the student a wealth of literature, both classic and modern, which he may enjoy during his professional career.
Mr. Panenka 1 hour weekly

World Literature

The study of the epic, its origin, form, relation to national culture, and philosophical implications as revealed by Homer, Virgil, and Dante; with the epic's modern counterpart in the novel, the writings of Cervantes, Thackeray, Tolstoi, Turgenev, Proust, and Joyce.

The study of three important periods in the history of the drama, Greek tragedy, Shakespeare, and the modern play: Ibsen, Chekov, and O'Neill.
Mrs. McKay 3 hours weekly

CONSERVATORY DIPLOMA COURSES

Section 1

Entrance Requirements

a. Satisfactory completion of a standard four-year high school course or its equivalent is necessary for admission to the first year of a Diploma Course. A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English	Latin or modern foreign languages
Mathematics	History or Science

b. An official transcript of record must be filed in the office of the Dean upon entrance to the Conservatory.

c. The student must have reached a required degree of advancement in his major field or subject. Admission to the course will be determined by examination, which will take place during the week of registration. Application for this examination should be made to the Dean by September 1st.

Note: The standard of achievement required for entrance to the Diploma Courses, with an instrumental or voice major, is well established. It requires that the student show evidence of ability to accomplish the required work in all subjects during the three years of the course. The natural talents or aptitudes of the student are taken into consideration in reaching a decision. Students who fail to pass this examination may become special students and may prepare for entrance to the Diploma Course at a later date, pursuing in the meantime, if they so desire, some of the required supplementary subjects for which they are qualified.

d. Each student is required to take a test in fundamentals of music. This test covers general elementary knowledge of scales, key signatures, notation, names of intervals, meter, and general rudimentary terminology. In addition to this, it examines the candidate's ability to recognize two-note intervals and short melodic patterns within the range of an octave.

e. Record books in which the complete applied music repertoire must be posted are required of all students. This book, signed by the teacher in the major subject, must be presented at each promotional examination.

Section 2

Advanced Standing

a. It is possible to obtain advanced standing in academic subjects, provided the work has been satisfactorily completed in approved institutions of collegiate rank.

Note: In Italian, French, and German, full credit can be given to voice students only when satisfactory evidence is given of ability to sing with good diction in the respective language, in addition to the collegiate credit offered.

b. Advanced standing in technical musical subjects may be obtained by examination only. These examinations will be given at the beginning of the academic year. Students wishing to take these examinations must apply to the Dean before the opening of registration in September, supplying all information requested on the application blank provided by the Conservatory.

c. Once a student is admitted to a course he is no longer privileged to obtain additional advanced standing, by examination or otherwise, for subjects included in the course, unless he obtains written permission from the Director.

Note: Exception to this rule is made in the case of a student who has transferred to an approved institution of collegiate rank, and who wishes to return to the New England Conservatory.

d. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a diploma.

Section 3

Requirements for Junior, Senior and Final Examinations

a. A student will be admitted to these examinations only upon the recommendation of the instructor in his major subject.

b. Record books fully posted to date, and signed by the instructor must be presented to the Director at each examination.

c. In addition to all other requirements, candidates may be examined in solfege and sight-playing at each of these examinations.

d. All candidates for admission to the Junior or Senior Class, and all students who have already been admitted to either class by examination, must report in person at the office of the Dean at the beginning of the school year, and in no case later than six days after the beginning of the first semester.

Section 4

Requirements for Admission to the Junior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the first year.

b. Passing of the Junior examination, a demonstrative examination in the major, which takes place toward the end of the first year or soon after the opening of the first semester of the following year.

Section 5

Requirements for Admission to the Senior Year

a. Completion, with not more than one failure, of the supplementary subjects listed for the first and second years.

b. Passing of the Senior examinations and a demonstrative examination in the major.

c. Candidates with instrumental or voice majors must have studied at least one-half of the repertoire required for graduation. Of this repertoire, they must be prepared to perform six works, preferably no two by the same composer, not offered at the Junior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a student's recital, or in ensemble, will count toward this requirement.

Section 6

Requirements for Graduation

a. Completion of all course requirements.

b. Passing of the final examination, a demonstrative examination in the major, which takes place shortly before the close of the Senior year.

c. Candidates in Applied Music must have studied their major during the entire period of their course.

d. Candidates with instrumental or voice majors must have studied the entire prescribed repertoire, from which they must be prepared to perform six pieces, preferably no two by the same composer, not offered at the Senior examination. A creditable performance of any of these works, either at a public concert of advanced students, in a student's recital or in ensemble, will count toward this requirement.

e. Special Requirements for Violin and other Orchestral Majors.
 1. All advanced students may be required to play in the Conservatory Orchestra or the Orchestral Class.

2. Advanced violin, viola, and violoncello students may be required to attend Ensemble class for one or more years in addition to credit requirements.
3. Wind instrument players may be required to attend the Woodwind or Brass Ensemble Class one or more years in addition to the requirement for credit.

f. It is advisable that all students working for instrumental or vocal credit toward a Diploma make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory.

g. Substitutions for subjects in the Outlines of Courses may be made only with the permission of the Director.

ADVANCED CERTIFICATE

Requirements for Entrance

Section 7

This course will be available to those who have received the New England Conservatory of Music Diploma, or its equivalent. Upon the recommendation of the student's instructor in his major field, a special audition will be given by an examining panel whose approval will admit the candidate to the course.

Requirements for Graduation

A final examination will be given by a panel composed of the principal instructors in the candidate's major field. The passing of a final examination will entitle the candidate to the Advanced Certificate.

ARTIST'S DIPLOMA

Section 8

Requirements for Admission

a. Possession of a Bachelor of Music Degree or its equivalent.
b. Passing a successful demonstrative examination before the Faculty Council.

Section 9

Requirements for Artist's Diploma

a. Two years intensive study in major instrument.
b. Emphasis on preparing an advanced repertoire for public performance.
c. A complete public recital to be given in each academic year, as well as such appearances with orchestra as may be recommended. Typewritten program to be submitted to the Director, for approval, at least three weeks prior to recital date.
d. A final demonstrative examination to be given by the Faculty Council.

COLLEGIATE DEPARTMENT

HARRISON KELLER, Mus.B., *Director*

THE FACULTY COUNCIL

THE DIRECTOR } *ex officio*
THE DEAN }
JEAN M. DEMOS, A.B., A.M.
GEORGE FAXON
HOWARD GODING
FREDERICK JAGEL
CARL McKINLEY, A.B., Mus.Doc.
LETA F. WHITNEY, B.S., Mus. B., Ed.M.

Section 10

The Faculty Council is empowered to make all decisions relating to the Collegiate Department of the Conservatory.

Courses leading to the degree

BACHELOR OF MUSIC

Section 11

Requirements for Entrance

a. Graduation from an accredited high school or its equivalent is required for admission to degree courses, with a creditable record of scholarship. High school graduation is assumed to imply fifteen units of high school work, of which three must be in English, two in foreign languages, one in mathematics (though two are recommended), one in science or history, and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

b. Presentation of an official transcript of record, together with an application for admission to the Degree Course. (Application forms are obtainable at the office of the Dean.) These papers must be presented at the office of the Dean by September 1st.

c. Except in Composition, Music Education and Organ Courses, the completion of the equivalent of the first year in the Conservatory Diploma Course in the major instrument.

Note: The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study in residence in the major subject **in advance** of the requirements for the Diploma. Requirements in the major subject for admission to the Freshman year of the Degree Course are approximately the same as those for the Junior examination of the Diploma Course the last two years of which, as far as advancement in the major is concerned, are practically parallel with the first two years of the Degree Course.

d. Students who wish to major in Composition must present proof of particular aptitude in this field, and must have accomplished the equivalent of Solfege 1 and Counterpoint 1.

e. Music Education majors must show an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each. A deficiency in this requirement must be made up by work in applied music in addition to that required in the outline of the course.

f. Entrance to the organ course pre-supposes some previous organ training and study. Entrance will be by audition, and elementary standard pedal and manual co-ordination will be expected. In case of a beginner lacking sufficient background, a preparatory year will be required. The minimum keyboard requirement should approximate Pianoforte, Grade 4, as stated in the catalogue.

g. Passing of a demonstrative examination before the Faculty Council, which takes place at the beginning of the academic year.

h. Record books in which the complete applied music repertoire must be posted are required of all students. This book, signed by the teacher in the major subject, must be presented at each promotional examination.

Section 12

Regulations for Advanced Standing

a. Advanced standing will be granted only if approved by the Faculty Council.

b. Courses taken in high school may be offered only toward entrance requirements, and will not be accepted for credit in courses leading to a degree.

c. Credit will be given for academic subjects prescribed in the course a student intends to pursue and for Music History 1

and 2, provided their satisfactory completion in an accredited institution of collegiate rank may be proven by certificate.

d. Advanced standing will be granted in all subjects, technical or academic, completed at the New England Conservatory during the past five years, up to the number of semester hours credit obtained, whether by special students or by Diploma students.

e. Advanced standing is given tentatively, and if the preparation in the subject for which advanced standing has been given subsequently proves inadequate, the student will be required to take additional work to make up this deficiency.

f. Students must complete the last 30 points leading to a degree, at the New England Conservatory.

Section 13

Requirements for Admission to the Sophomore, Junior and Senior Years

a. Completion of the course requirements of the previous year or years, with not more than one failure.

b. Passing of a demonstrative examination before the Faculty Council, taking place at the end of each of the first three years of the course. The Council's decision as to the placement of each student in the course is based not only on the result of the foregoing examinations, but also on the student's record.

c. Candidates may, at the end of their Sophomore year, be admitted to a major in Research, upon the recommendation of the Faculty Council. They must, however, continue their applied music major through the Junior year.

d. Candidates may, at the end of the Sophomore year, be admitted to a major in Music Theory upon the recommendation of the Faculty Council. They must, however, have demonstrated superior ability in this field.

Section 14

Requirements for Graduation

a. Completion of all course requirements.

b. Recommendation of the Faculty Council as a result of the final examination conducted by the Council.

c. Typewritten copy of Senior recital program to be submitted to the Director, for approval, at least three weeks prior to recital date.

Section 15

Special Requirements for Graduation

a. For majors in Pianoforte, Organ, Voice, Violin, Viola, Violoncello or Flute:

1. Completion of prescribed repertoire.

2. Recital to be given not later than the second Saturday in May.
3. Performance of a solo work or equivalent with the Conservatory Orchestra.

b. For majors in Ensemble-playing (Pianists or String players):
1. Candidates must have attended Ensemble Classes during their Junior and Senior years, with concentration in advanced chamber music literature.
2. Seniors will be required to participate in a recital program.

c. For majors in Orchestral Training:
1. During their Junior and Senior years, they may be required to take part in recitals of ensemble music.

d. For majors in Composition, the candidate must submit to the Director on or before May 1, of the Senior year, the following manuscripts legibly written in ink:
1. A motet in three or more parts to Latin words.
2. A short choral work in four or more parts to English words.
3. A two-part invention.
4. A four-voice fugue for pianoforte, organ, wind or stringed instruments.
5. A complete work for pianoforte alone or with other instruments, or for quartet or quintet of strings or wind, in three or more movements, showing a grasp of constructive principles in the more extended forms.
6. A serious work for full orchestra, requiring not less than ten minutes for performance.
7. Four works of smaller dimensions, for a variety of media, which are free in form but which demonstrate fine workmanship, and real constructive skill.

e. For majors in Music Theory, the candidate must submit to the Director on or before May 1 of the senior year, the following manuscripts legibly written in ink:
1. A motet in three or more parts to Latin words.
2. A short choral work in four or more parts to English words.
3. A two-part invention.
4. A three or four-voice fugue for pianoforte or organ.
5. A movement in sonata form for pianoforte alone, or with one other instrument, showing a grasp of the constructive principles of the Viennese classical sonata. (So-called contemporary styles are not acceptable in this category).
6. In addition to the work in composition, the candidate must pass a demonstrative examination, during the senior year, showing proficiency either in ensemble or orchestral conducting.

f. For majors in Musical Research, Criticism, or Aesthetics:
1. During the Senior year special work will be assigned to re-

place a portion of that emphasizing repertoire and solo performance required of those majoring in an instrument or voice.

2. The candidate for this course must submit in writing for the approval of the Faculty Council, the subject of his proposed report at the beginning of the Senior year.
3. The candidate must pursue the course in Bibliography and Research as part of his major, in addition to the supplementary subjects prescribed for the final year.
4. The completed manuscript must be presented to the supervisor of academic studies by March 1 and the thesis in final form, typed and bound according to specifications, must be submitted to the Faculty Council not later than April 1 of the academic year in which the student is a candidate for graduation.

g. For majors in Music Education:
 1. In addition to the completion of the Music Education course, the candidate must pass a demonstrative examination during the senior year showing a proficiency in applied music.

h. It is advisable that all students working for instrumental or vocal credit toward a Degree make a phonograph recording twice a year. These are kept on file as long as the student is attending the Conservatory.

Courses leading to the degree

MASTER OF MUSIC

Section 16

Admission to this course will be granted to students who hold a Bachelor of Music degree from a college or music school of recognized standing, who satisfy the entrance requirements as stated herein, and who present evidence of capacity for successful advanced study.

Under ordinary circumstances the course leading to the Master's degree requires two years of intensive work at the Conservatory. All requirements for the degree must be met within five years of matriculation.

All graduate work required for this degree must be pursued in the Conservatory. Courses pursued in the Conservatory or elsewhere during the period of study leading to the Bachelor's degree, even though in addition to the requirements for that degree, will not be credited toward the Master's degree.

No subjects may be taken for credit toward the Master's degree until the candidate has been accepted by the Faculty Council.

ENTRANCE REQUIREMENTS

Application for admission should be submitted to the Dean not later than September 1 preceding the academic year during which the candidate desires to enter the course. Application will be made upon the form provided for that purpose by the Conservatory, and must be accompanied by an official transcript of the candidate's college record.

The course leading to the Bachelor's degree must have been equivalent to the course prescribed by this Conservatory for the Bachelor of Music degree in the proposed field of concentration as regards (a) the subjects pursued and their degree of advancement; (b) the approximate proportion of music subjects to academic work; and (c) the total number of semester hours.

Qualified students holding the Bachelor's degree in a field other than music, or those whose course record does not meet the requirements for the Conservatory Bachelor of Music degree, will be permitted to make up these deficiencies in the Conservatory before being admitted to the graduate course.

Students wishing to major in a field other than the one in which they were awarded a Bachelor of Music degree must meet the requirements of the Conservatory Bachelor of Music degree in the proposed field.

Students wishing to major in Composition must also present manuscripts written legibly in ink, demonstrating that they have completed the equivalent of the requirements for the Conservatory Bachelor of Music degree with concentration in Composition.

Students wishing to major in Composition or Theory may be required to take comprehensive examinations in harmony and counterpoint.

Students whose undergraduate record clearly indicates a superior ability in the field of Historical Research will be admitted to this course upon the approval of the Faculty Council.

ENTRANCE EXAMINATIONS

Comprehensive examinations in Theory may be required of candidates entering the Conservatory from other schools or colleges.

Graduate courses in academic subjects must be authorized by the Director and Department Supervisor.

All candidates in the major field of Applied Music will be examined by the Faculty Council.

Section 17 CURRICULUM

Students admitted to the graduate course may concentrate in Applied Music, Applied Music Pedagogy, Composition, Historical Research, Music Education, or Music Theory. In addition to their work in the major field, they will be required to pursue approved courses bearing a total credit of at least 16 units.*

* One unit equals one semester hour.

Note: Candidates should arrange for a conference with the Director prior to determining and entering their major field. Following this conference the candidate must develop a plan of study in consultation with the Department Supervisor.

A general plan of distribution will be as follows: one half of the entire program, or 16 units, will be in the major field; the remaining half should show an appropriate balance between two minor fields. Of the courses in the minor field, one may be an academic subject. Each student majoring in a field requiring a thesis will also carry a conference course in his major subject and a course in Bibliography and Research.

Each student majoring in a field requiring a thesis must, not later than October 15 of the academic year in which he intends to complete all requirements for the degree, submit for the approval of the Faculty Council the subject and an outline of his proposed thesis. The completed manuscript must be presented to the supervisor of academic studies by April 1 and the thesis in final form, typed and bound according to specifications, must be submitted to the Faculty Council not later than May 1 of the academic year in which the student is a candidate for graduation.

With the approval of the Faculty Council, each student will choose such subjects as are best suited to his field of concentration. Special courses in the following subjects, in advance of undergraduate requirements, are offered for graduate credit:

Composition (G)
Instrumentation (G)
Music Education (G)
Fine Arts (G)
Psychology (G)
English Seminar (G)
Italian (G), French (G), and German (G)
Ensemble (G)
Pedagogy of Music Theory Lectures (G)
Music 2 (G)

The following courses are also approved for graduate credit, provided that they have not been included in the candidate's course leading to the Bachelor's degree:

History of Music 2
Contemporary Music
Counterpoint 4
Harmony 4
Solfege 3
Music Form
Choir Training
Psychology for Teachers
Sociology
World Literature
Advanced Opera Class
Advanced Choral Conducting

Other courses of appropriate character may also be permitted at the discretion of the Faculty Council, but no elementary courses will be accepted for graduate credit.

An Applied Music minor, if of approved grade, may be chosen by students majoring in other fields as one of the three courses required in music subjects.

Composition or an Advanced Theory Course must be taken as one of the prescribed music subjects unless this requirement is satisfactorily met by examination or acceptable credit.

In order to obtain graduate credit, all courses pursued must be completed with a mark not lower than B.

The Master of Music degree will be conferred by the Conservatory upon students who are recommended by the Faculty Council after completion of the requirements in one of the following fields:

A. In Applied Music (Pianoforte, Organ, Voice, Violin, Viola, Violoncello, and Flute).

The student must fulfill requirements in repertoire considerably in advance of those prescribed for the Bachelor of Music degree. He must present a recital program containing major works, both classical and modern (typewritten copy of program to be submitted to the Director, for approval, at least three weeks prior to recital date, and he must perform a concerto, or its equivalent, with the Conservatory Orchestra. A final demonstrative examination will be given by the Faculty Council.

credit: 16 units

In addition to work in the major field, not less than four full courses will be required. Of these four courses, at least three must be in music subjects.

credit: 16 units

For students majoring in this field, a minimum of two years of intensive work at the Conservatory is usually required.

B. In Applied Music Pedagogy.

Candidates in the above applied music courses who desire to major in Pedagogy must have shown during the first year of study a superior aptitude in this field. Entrance to this course will be determined following the Faculty Council audition at the end of the first year. Requirements will be the same as those for an applied music major, but during the final year special emphasis will be placed upon teaching observation and teaching materials. A recital and performance with orchestra will not be required.

Total credit: 32 units

C. In Applied Music (Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Harp).

The student must fulfill instrumental requirements considerably in advance of those prescribed for the Bachelor of

Music degree. In addition to presenting an approved recital program, solo and ensemble, (typewritten copy of program to be submitted to the Director, for approval, at least three weeks prior to recital date), credit: 10 units he must arrange a score of an approved work (classic or contemporary) for solo instrument and chamber orchestra to be performed as one of the numbers on the required recital.

credit: 6 units

In addition to work in the major field, not less than four full courses will be required. Of these four courses, at least three must be in music subjects. An advanced course in Instrumentation will be one of the required minors.

credit: 16 units

A final demonstrative examination will be given by the Faculty Council.

D. In Composition.

The student must present, not later than May 1 of the academic year in which he is a candidate for the degree, any one of the following original works which shall have been composed subsequent to his admission to the graduate course:

1. A serious work for orchestra.
2. A composition for chorus, with orchestral accompaniment.
3. A work of chamber music for two or more instruments, or for chamber orchestra.

In quality and workmanship these compositions must show evidence of distinct talent for composition, and of mature technical training. The composition submitted shall require not less than fifteen minutes for performance.

credit: 16 units

In addition to work in the major field, not less than four full courses will be required. Of these four courses, at least three must be in music subjects.

credit: 16 units

E. In Historical Research.

The student must present an acceptable thesis on an approved subject following the required course in Bibliography. This work will be undertaken in conjunction with a conference course under the Department Supervisor. The completed manuscript must be presented to the supervisor of academic studies by April 1. The thesis in final form, typed and bound according to specifications, must be submitted to the Faculty Council not later than May 1 of

the academic year in which the student is a candidate for graduation. In scope and quality of scholarship, the thesis must conform to the standard appropriate to a Master's degree. A final conference with the Faculty Council will be required.

credit: 16 units

In addition to work in the major field, not less than four full courses will be required. Of these four courses, at least three must be in music subjects.

credit: 16 units

F. In Music Education.

The student will undertake a special project related to his own professional purpose. This project will be carried out in conjunction with a Music Education Seminar (or private work with the department supervisor) and a final conference with the Faculty Council will be required.

credit: 6 units

The remainder of the work in the major field may be chosen from among the following courses:

credit: 10 units

Problems of Music Education
- a. Supervision
- b. Administration
- c. Materials (Elementary and Secondary)
- d. Vocal problems

Instrumental problems

Psychology of Music Education
- a. Guidance
- b. Measurements

In addition to work in the major field, the supporting studies should be properly related to the program in the major field and may be appropriately distributed between two minor areas, Theory and Applied Music.

Theory courses recommended:

Counterpoint 3	4	a total credit of 8 units from this list usually will be required.
Music Form	4	
Contemporary Music	4	
Composition	4	
History of Music 2	4	

Applied Music recommended:

Advanced work on major instrument	4 or 6	a total credit of 8 units from this list will be required.
Reinforcement on second instrument	2	
Ensemble or String Quartet	4	

G. In Music Theory.

The student will be required to undertake a course in the Pedagogy of Music Theory, including a discussion of methods of teaching solfege, harmony, counterpoint, form, and instrumentation as regards texts, plan of work, and classroom technique. Opportunities for observation of teaching methods will be provided.

credit: 6 units

Private conference study of classical styles of composition also will be required and the student must demonstrate his ability to handle a variety of materials in the basic forms used in the eighteenth and nineteenth centuries.

credit: 10 units

In addition to work in the major field, the candidate will be required to continue his previous work in applied music, or further work with a supplementary instrument, or Ensemble,

credit: 8 units

and a selection from the following courses:

Counterpoint 4	Advanced French
Harmony 4	Advanced German
Contemporary Music	Advanced Italian
Instrumentation 2	Advanced Psychology

Fine Arts 2

credit: 8 units

A comprehensive examination, written or oral, or both, covering a wide range of musicianship will be given toward the close of the final period of study.

Fees for matriculation, special examinations, and for the degree are the same as those prescribed in the course leading to the Bachelor of Music degree.

Address all correspondence regarding the graduate course to

THE DIRECTOR
New England Conservatory of Music
290 Huntington Avenue
Boston, Massachusetts

COURSES IN APPLIED MUSIC

PIANOFORTE

INSTRUCTORS

HOWARD GODING

DAVID BARNETT
MALCOLM CREIGHTON
WILLIS W. FAY
GEORGE A. GIBSON
JEANNETTE GIGUERE
MARIE A. GILLET
HENRY GOODRICH
FLORENCE WILD HARTNETT
DAVID HICKS
BETTY HILKER
JOHN KIPLINGER
VIRGINIA KLOTZLE
EUGENE C. LANG
ANNA S. LOTHIAN
MARGARET C. MASON
LUCILLE MONAGHAN
ALEXANDRA NURCZYNSKA
FRED POPPER
ELISABETH SCHULZ
MIKLOS SCHWALB
DONALD SMITH
KATHERINE SOUTHWORTH
IVAN WALDBAUER
SUSAN WILLIAMS

ALICE E. WHITEHOUSE

A candidate for admission to the Freshman year of the Degree Course, or to the Junior year of the Diploma Course must have completed the equivalent of Grade 6 and be prepared to play three pieces by different composers (at least one from memory) for the Board of Examiners, and at mid-year must pass an examination in technique for which the requirements are: all major and harmonic and melodic minor scales in 16th notes, and the chromatic scale, through four octaves, hands together, at a tempo of quarter-note equals 120. All major, minor and augmented arpeggios, in all three positions, through four octaves, hands together, at a tempo of quarter note equals 96.

Pianoforte 7

Bach, Selections from Three-Part Inventions, French Suites, Well-Tempered Clavichord; Beethoven, Sonatas equivalent in grade of difficulty to op. 10, no. 1, or op. 14, no. 1; works of Scarlatti, Rameau or Couperin; romantic and modern pieces.

A candidate for admission to the Sophomore year of the Degree Course, or to the Senior year of the Diploma Course must have completed the equivalent of Grade 7, and be prepared to play four pieces for the Board of Examiners, and at mid-year must pass an examination in technique for which the requirements are: all major, harmonic minor and chromatic scales, in thirds, sixths and tenths, in 16th notes at a tempo of quarter-note equals 120; arpeggios of the dominant and diminshed seventh chords in all keys, four positions, through three octaves in triplets at tempo of quarter-note equals 120; and scales in octaves for both hands through two octaves.

Pianoforte 8

Bach, Preludes and Fugues from the Well-Tempered Clavichord; French or English Suites; Beethoven, Sonatas equivalent to op. 10, no. 3, or op. 31, no 3; a Concerto such as the Haydn D major, Mendelssohn G minor, Beethoven C major; pieces such as Debussy Preluaes; Schumann, Papillons; Chopin, Etudes; and modern works.

Final examination for Seniors in the Diploma Course. Candidate must have completed the equivalent of Grade 7 and must present six pieces by different composers.

A candidate for admission to the Junior year of the Degree Course must have completed the equivalent of Grade 8 and be prepared to play five pieces for the Board of Examiners, and at mid-year must pass an examination in technique for which the requirements are: all major and harmonic minor scales in parallel motion in rhythms of three, four, and five notes to a beat; all major and harmonic minor scales in double thirds; all major and minor arpeggios in sixths and tenths (one position).

Pianoforte 9

Bach, Preludes and Fugues or larger works; Beethoven, Sonatas equivalent in grade of difficulty to op. 31, no. 2, or op. 81 A; Chopin, Etudes, a Ballade or Scherzo; larger works of Schumann and Brahms; and modern works; any Concerto by Mozart, Beethoven C minor or Grieg A minor.

A candidate for admission to the Senior year of the Degree Course must have completed the equivalent of Grade 9, and be prepared to play six pieces by different composers.

Pianoforte 10

Larger works of Bach; Sonatas by Beethoven, Schumann, Chopin, or Brahms; important works of modern composers; Chopin Etudes; Liszt Etudes; and a standard Concerto.

A candidate for the Degree of Bachelor of Music with concentration in pianoforte must give a creditable public recital and play a movement of a concerto with orchestra, and at the final examination must present six pieces. A candidate must have studied before graduation a comprehensive repertoire of solo works, and at least one concerto each of the classic, romantic and modern literature.

ORGAN

INSTRUCTORS

GEORGE FAXON

HOMER HUMPHREY DOWELL McNEILL

Organ 1

Selected elementary material from the following schools: Pre-Bach composers: Bonnet Historical Series, Vol. 1; Old Italian Masters,

ed. Bossi. J. S. Bach: Eight Short Preludes and Fugues; selected chorale-preludes from the "Little Organ Book"; additional works of the difficulty of the Prelude and Fugue in E Minor (Cathedral). Brahms: Eleven Chorale-Preludes. Dupré: Seventy-Nine Chorales. Elementary pedal technique. Hymn and chorale playing. Elementary improvisation.

Organ 2

Pre-Bach composers: compositions of medium difficulty. J. S. Bach: larger Preludes and Fugues such as the Prelude and Fugue in A Minor (Schirmer IV); selected chorale-preludes (Peters V and VI); easier movements from the Trio Sonatas. Representative works chosen from Mendelssohn Sonatas, Rheinberger Sonatas, César Franck (Andantino, Cantabile, Pastorale), Widor and Vierne Symphonies, Karg-Elert Chorale-Improvisations

Organ 3

J. S. Bach: major works such as Concerto II in D Minor; Toccata, Adagio, and Fugue in C Major; Prelude and Fugue in B Minor; Trio Sonatas I and III, "Schübler" Chorale-Preludes.

Franck: Chorale in A Minor; Pièce Héroïque. Representative works from the modern French and German schools: Widor, Vierne, Karg-Elert, Reger.

Organ 4

J. S. Bach: Major works such as Passacaglia and Fugue in C Minor; Great G Minor Fantasy and Fugue; Trio Sonatas V and VI.

Franck: Chorales in B Minor and E Major. Contemporary composers: Hindemith organ Sonatas; Karg-Elert, Lake of Constance Suite; selected works of Dupré, Duruflé, Messiaen, Weitz, Titcomb; Sowerby, Symphony in G Major and Suite for Organ.

Concertos for organ and orchestra by Handel, Rheinberger, Guilmant, Parker, and contemporary composers when available.

VIOLIN

INSTRUCTORS

RICHARD BURGIN

PAUL FEDOROVSKY
GEORGES FOUREL
ALFRED KRIPS
FRANCES BROCKMAN LANIER
FRANK MACDONALD
JOHN D. MURRAY
RAYMOND ORR
C. ROLAND REASONER

Violin 7

Etudes: Kreutzer; Fiorillo, Rode; Tartini, "Art of Bowing;" Bach, Solo Sonata in G minor and Solo Partita in B minor. Concertos: Bruch, Mendelssohn, Mozart, Nardini, Tartini, Saint-Saëns, Vieux-

temps. Sonatas: Bach, Beethoven, Corelli, Grieg, Handel and Mozart.

Continuation of technical studies as suggested in previous grades; Carl Flesch, "Scale Studies."

Violin 8

Caprices: Dont, op. 35; Characteristic Studies, Dancla; Partita in D minor, Bach. Concertos: Bach, Bruch, Mozart, Tchaikovsky, Mozart, Wieniawski, Vieuxtemps. Sonatas: Beethoven, Brahms, Fauré, Franck, Hindemith, Mozart, Schumann. Chausson, Poème; Saint-Saëns, Rondo Capriccioso; Szymanowski, Fountain of Arathuse, Nocturne, and Tarantelle.

Continuation of technical studies as listed in previous grades.

Violin 9

Caprices: Gaviniés, Sauret, Paganini. Concertos: Bach, Beethoven, Brahms, Conus, Dvoràk, Elgar, Glazounov, Goldmark, Hindemith, Lalo, Sibelius. Sonatas: Bach, (C major), Bartok, Beethoven, Brahms, Debussy, Hindemith, Strauss. Bartok, Rhapsodies; Ravel, Tzigane; Schubert, Fantasy.

Violin 10

Studies and Caprices: Victor Porge, 25 Studies, Atonal and Polytechnic; Domais, Artists Technique of Violin Playing; Paganini, Caprices. Solo Sonatas and Partitas by Bach. Concertos: Barber, Bartok, Piston, Hindemith, Lopatnikoff, Martini, Prokofieff. Sonatas: Bartok, Copland, Piston, Enesco, Françaix, Strauss.

Continuation of material studied in preceding grade, with concentration in actual performance.

VIOLA

INSTRUCTORS

GEORGES FOUREL JOSEPH de PASQUALE

Viola 7

Rode, Twenty-four Caprices, transcribed for viola; J. S. Bach, Sonata in G minor for violin, transcribed for viola; Vitali, Ciaccone for viola and piano; Schubert, Sonata Arpeggione for viola and piano; René Jullien, Concertstück for viola and piano.

All major and minor scales in their full development, including major and minor chromatic double stop scales in thirds, sixths, octaves, perfect fourths, augmented fourths and perfect fifths; diatonic double stop major seventh scales, resolving on the sixth; diatonic and chromatic double stop scales in tenths and fingered octaves.

Viola 8

Gaviniés, Twenty-four Studies for viola alone; Paganini, Moto Perpetuo, transcribed for viola; Wagner, Orchestral Studies; J. S.

Bach, Sonata No. 3 in A minor for violin solo, transcribed for viola; A. Rubinstein, Sonata for viola and piano; Haydn, Concerto in D major for viola and orchestra; Berlioz, Harold in Italy (viola and orchestra); Büsser, Concertstück in C sharp minor for viola and piano.

All scales, arpeggios and chords; scales in whole tones and arpeggios in augmented fifths.

Viola 9

Studies by Dont, Hermann, M. Vieux; Paganini, Caprices for viola; Reger, Three Suites for viola alone; Orchestral Studies by Wagner, R. Strauss; Sonatas by J. S. Bach, Honegger; G. Enesco, Concertstück in F major for viola and piano.

All scales, arpeggios and chords; sight reading of Wagner and Strauss Orchestral Studies.

Viola 10

Studies by Victor Porge, Palascho; Paganini, Caprices (continued); Sonatas by J. S. Bach, Hindemith, Rebecca Clark, Bliss; Concertos by D. Milhaud, Walton; Bloch, Suite for viola and orchestra.

All scales, arpeggios and chords; sight reading and critical study of excerpts of modern and contemporary orchestral works by Hindemith, Prokofieff, Shostakovich, Copland, Barber, W. Schuman, etc.; also of difficult passages in chamber music works.

VIOLONCELLO

INSTRUCTORS

ALFRED ZIGHERA
VIRGINIA BACON
SAMUEL H. MAYES
HANNAH SHERMAN

Violoncello 7

Studies by Dotzauer, Duport; bowing technique by Sevçik-Feuillard; finger exercises by Mass; Concertino and Second Concerto by Romberg; Concertos by Goltermann, Saint-Saëns; Sonata by Sammartini.

Scales in three octaves, in thirds, sixths, octaves.

Violoncello 8

Studies by Popper, First and Second Book; Caprices by Servais; Concertos by Romberg (4th and 9th), Lalo; Sonata by Boccherini (6th); Suites for 'cello alone by J. S. Bach; Variations by Boëllmann.

Violoncello 9

Studies by Dotzauer, Fourth Book; Popper, Third Book; Caprices by Piatti; Concertos by Boccherini, Haydn; Sonatas by Brahms, Beethoven, Debussy.

Violoncello 10

Studies by Popper, Fourth Book; Grützmacher, Second Book; Concertos by Schumann, Dvoràk; Rococo variations by Tchaikovsky; Arpeggione Sonata by Schubert; Schelomo by Bloch.

FLUTE

INSTRUCTORS

GEORGES LAURENT

JAMES PAPPOUTSAKIS RAYMOND ORR

Flute 5

Daily exercises by Taffanel and Gaubert; 24 Progressive Studies by Taffanel; Etudes by Berbiguier; Three Grand Solos by Kulhau; Sonatas by Leclair and Loeillet (all solos by memory).

Long tones; special exercises for the low register; straightening of vibrato; tonguing and different articulations.

Flute 6

Studies by Koehler, Boehm, Soussman. Tulou Solos; 6 Divertissements by Kulhau; Demersseman solos; Andersen Concertstück.

Special exercises for the third octave, intervals, trills, harmonics.

Flute 7

Etudes, Virtuosity by Taffanel; 12 Etudes with piano by Camus; Studies by Anderson (op. 115), Gaviniés, Paganini, Kreutzer; solos by Langer, Briccialdi, Fauré, Gaubert, Alexandre Georges; 24 Bach Studies.

Flute 8

Andersen Studies, (op. 60), de Lorenzo, Karg-Elert; all Moyse arrangements of studies by Kessler, Czerny, Chopin, for flute; the latest solos of the Paris Conservatory contests. Special study of difficult orchestra passages and interpretation of orchestra solos.

OBOE

INSTRUCTOR

FERNAND GILLET

(Oboe and English Horn)

Oboe 5

Ferling, Forty-eight Studies; review of some previous studies; F. Gillet, Twenty Minutes Practice; scales, intervals, staccato.

Oboe 6

Brod, Twenty Studies, Six Sonatas; Handel, Sonata in G minor.

Oboe 7

G. Gillet, Advanced Studies; Mozart, Quartet for Oboe and Strings; Paris Conservatory solos.

Oboe 8

Loyon, Studies; Handel, Concerto in G minor; Bach and Handel, Flute Sonatas; Bach, Violin Sonatas.

CLARINET

INSTRUCTORS

ROSARIO MAZZEO

GINO CIOFFI — MANUEL C. VALERIO

PASQUALE CARDILLO — NORMAN CARREL

ROBERT STUART

Clarinet 5

Gay Method, Part II; Perier, Etudes de Genre et d'Interpretation Books I and II; Kroepsch, Book IV; Rose, 40 Etudes; Hamelin, Scales and Exercises; Schumann, Fantasiestücke.

Clarinet 6

Gay Method, Part II; Perier, 30 Etudes; Jeanjean, Vade Mecum du Clarinettiste; Polatschek, Advanced Studies; Jeanjean, Etudes Mélodiques; Mozart, E-flat Trio; Weber, Grand Duo; Brahms, E-flat Sonata.

Clarinet 7

Gay Method, Part II; Perier, Recueil de Sonate, Part I - Part II; Sarlitt, 25 Etudes de Virtuosité, Part I; orchestra studies; Weber, F minor Concerto; Mozart Quintet; Brahms, F minor Sonata.

Clarinet 8

Gay Method, Part II (completed); Perier, Recueil de Sonate, Part II (continued), Part III; Jeanjean, 18 Etudes; Sarlitt, 25 Etudes de Virtuosité, Part II; orchestra studies; Mozart Concerto; Brahms, Quintet; Debussy, Rhapsodie.

BASSOON

INSTRUCTORS

RAYMOND ALLARD — ERNST PANENKA

Bassoon 5

Eugène Bourdeau, Exercises and Thirty Studies.

Bassoon 6

L. Milde, Second Book.

Bassoon 7

Studies by Alberto Orefici and L. Milde.
Scales and arpeggios with sharps, E. Bourdeau.

Bassoon 8

A. Orefici, Twelve Studies of Bravura; Nazzareno Gatti, Twenty-two Exercises.

Scales and arpeggios with flats, E. Bourdeau.

FRENCH HORN

INSTRUCTOR

WILLEM A. VALKENIER

French Horn 5

Etudes, Kopprasch, (Book 2), Alphonse, (Book 4). Gallay, Op. 13; Concertos; orchestra studies. All work covered in Grade 4.

Scales in thirds; arpeggios modulating into other keys; scales — major and minor in all combinations and in different rhythms.

French Horn 6

Gallay, Studies for low horn; Fr. Strauss, 17 Concert Etudes, Studies for low horn; Concertos by Fr. Strauss, Mathys, Mozart, Saint-Saëns; clef reading exercises by Vuillermos.

Minor scales; arpeggios; double and triple tonguing; transposition, preferably by clef.

French Horn 7

Etudes, Belloli, Alphonse (Book 5); Mozart, Concert Rondo; Beethoven, Sonata; Kander, Sonatas and Suites; R. Strauss, Concerto; Orchestra Studies.

French Horn 8

Etudes, Gugel, Alphonse, (Book 6); Hindemith, Sonata; Schumann, Adagio and Allegro; Dukas, Villanelle; Quincy Porter, Sonata; Mozart, Horn Quintet; Brahms, Horn Trio; Haydn, Concertos; Weber, Concerto; Orchestra Studies.

TRUMPET

INSTRUCTORS

ROGER VOISIN

MARCEL LAFOSSE CAMILLE COPPEZ

(Cornet and Trumpet)

Trumpet 5

St. Jacome Characteristic Studies; solos; Clark Technical Studies; ornamentations; chords.

Trumpet 6

Bousquet Studies; Artistic Studies; solos; transposition.

Scales and chords in double and triple tonguing.

Trumpet 7

St. Jacome Artistic Studies; Arban Studies; Paris Conservatory. Solos; orchestral studies; transposition.

Trumpet 8

Orchestral studies; solos, concertos; technical finishing studies.

TROMBONE

INSTRUCTOR

JOHN W. COFFEY

(Trombone, Alto, Baritone, Tuba and Euphonium)

Trombone 5

Arban Method; Rochut, Melodious Studies, (Book 2); Max Schlossberg, Daily Lip Drills; Blum, Studies (Book 2); selected solos.

Trombone 6

Arban Method; Rochut, Melodious Studies, (Book 3); Blum, Studies, (Book 3); John Coffey's Embouchure Studies; D. Blazwitch, Twenty-six Sequences, School for Trombone (bass, tenor and alto clef studies); Concert Duets (bass, tenor and alto clef studies); improvising (chord studies).

David Concerto; orchestral studies (Richard Strauss, Wagner, Brahms, etc.)

Trombone 7

Continuation of preceding grade with more advanced study in improvising and drill in orchestral studies; selected solos.

Trombone 8

Improvising (chord studies); embouchure studies (lip trills, etc.); solfege studies (on the instrument); Brandt Studies (transpositions); Sachse Studies (transpositions).

Orchestra Studies (Schumann Third Symphony, Ravel's Bolero, etc.); Reiche Concerto; D. Blazwitch Concertos.

HARP

INSTRUCTORS

BERNARD ZIGHERA LOUISE CAME PAPPOUTSAKIS

Harp 5

Exercises by Larivière; 40 Studies by Bochsa, op. 318; pieces by Saint-Saëns, Hasselmans, Handel, etc.

Scales and arpeggios in octaves.

Harp 6

25 Exercises—Etudes by Bochsa, op. 62; Sonatines by Ladermann; Mandoline by Parish-Alvars; Contemplation by Renié; Noëls by Marcel Tournier, etc.

Rhythmic scales and arpeggios with metronome at 60—quarters, eighths, triplets, and sixteenths—to the beat.

Harp 7

50 Studies by Bochsa, op. 34; studies by Dizi; Impromptu-Caprice by G. Pierné; Variations by M. S. Rousseau; Preludes by Bach-Renié; Images by M. Tournier, with orchestra; Choral and Variations by Widor; Concertstück, with orchestra, by G. Pierné. Transposition of studies and sight reading.

Harp 8

Studies by Czerny-Vitzthum; Jardin Mouillé by Jacques de la Presle; Féerie by M. Tournier; Impromptu by G. Fauré; Rapsodie by M. Grandjany. Chamber music works, Debussy, Sonata; Roussel, Serenade; D'Indy, Suite; Debussy, Danses; Ravel, Introduction and Allegro. Transposition and sight reading.

CONTRABASS

INSTRUCTOR
GEORGES E. MOLEUX

Contrabass 5

Nanny Method; Twelve Exercises by A. Gouffé; technique of the fingers and bow.

Scales in major and minor keys in one and two octaves.

Contrabass 6

Nanny Method; Nanny, Studies from Kreutzer and Fiorillo; Rougnon, Fantasie; Vorrimst, First and Second Morceaux de Concours; Chapuis, Fantasie Concertante.

Scales in major and minor keys in three octaves; scales in thirds, fourths, fifths, sixths, sevenths, octaves; arpeggios.

Contrabass 7

Thirty Etudes transcribed from violin studies by Georges Moleux; Studies from Symphonies, Overtures, etc.; Rivier, Pièce en Ré; Ratez, Fantasie; Concertos by Stork and Stein.

Contrabass 8

Concert Etudes transcribed from J. S. Bach Suites for violoncello, Nanny-Vidal; Richard Strauss, Symphonic Poems; Serventi, Largo and Scherzando; Higuet, Fantasie; Concertos by Koussevitzky, Bottesini, Dragonetti.

PERCUSSION

INSTRUCTORS
CHARLES J. SMITH JOSEPH SHAPIRO
(Tympani and Percussion Instruments)

Percussion 5

Percussion: Resumé of rudiments for snare drum with extension of stroke rolls and flam combinations; progressive exercises in sight

reading in both simple and compound measures; introduction to "stick control" and its application to basic precision technic.

Vibracussion: Resumé of basic technic on marimba-xylophone and vibraphone; progressive exercises in sight reading and technical studies on triad and chord vocabulary.

Percussion 6

Percussion: Introductory orchestral technic; continued development of snare drum studies adaptable to concert or commercial playing; introduction to cymbals and accessories; ear training for tympani intonation and basic technic.

Vibracussion: Development of four-mallet playing for marimba-xylophone and vibraphone; concentration on self- arrangement based on chord vocabulary technic; transcribed solos unaccompanied and otherwise.

Percussion 7

Percussion: Interpretation of classic and "modern" band and orchestra parts for snare drum and all accessories; Latin-American rhythms and application of their instruments; complete study of "stick control" and composition advanced methods; completed technic on hand tympani with progressive reading and orchestral parts; introduction to chromatic tuning and the added third and fourth drum; orchestral tympani parts.

Vibracussion: Stylized arrangements for two and four-mallet playing; commercial improvisation for solo instruments and small "combos;" concert repertoire adapted from Chopin, Kreisler, Saint-Saëns, Wieniawski, and others.

Percussion 8

Percussion: Solo passages on all instruments from works by Lizst to composers of the present day; analysis of solo percussion works by Stravinsky, Bartok, Varese and others; Conservatory Orchestra repertoire coached and commercial percussion arrangements studied and analyzed; ensemble playing; tympani parts from Beethoven to the present day composers, with emphasis on Strauss and Wagner.

Vibracussion: Continued solo repertoire, two and four mallets; self-transcribed four-mallet solos from Wagner, Puccini, Brahms, Liszt; popular ballad arranging; analysis of popular styles of Green, Norvo, Hamden and others; Glockenspiel orchestral solos from Wagner and Strauss, Stravinsky and other contemporaries.

Reference material: Stone, Gardner, Sietz, Sternburg, Green, Wilcoxon, Krupa.

VOICE

INSTRUCTORS

FREDERICK JAGEL

ELEANOR DAVIS
MARIA H. ELSBERG
ALICE GIROUARD
PERCY F. HUNT
GLADYS MILLER
CHARLES PEARSON
ERNST POSSONY
MARIA POUTIATINE
DOROTHY RICHARDS
RHODORA B. SMITH
ALICE H. STEVENS
MARIE SUNDELIUS

The applicant must show sufficient promise of both vocal and musical development to insure meeting all requirements for graduation in the specified four-year course.

This course is designed to give the student a thorough understanding of the voice and its management; a mastery of breathing and breath-control through correct method of vocalization, which is an essential element of Italian music; an appreciation of representative vocal styles and the ability to perform in a musicianly manner an extensive repertory of Italian, French, English, and German vocal music, both sacred and secular.

Voice 1

The student will study the vocal instrument with attention to correct breathing (breath-control, coordinated management of the diaphragm and resonance chambers). He must give satisfactory evidence of the ability to apply to beautiful tone quality, the principles of correct vocalization through technical exercises, studies, and songs from the early classics.

Voice 2

The student must become proficient in such vocal techniques as the trill, messa di voce, mezza voce, portamento, staccato, appoggiatura, acciaccatura, and canto d'agilità, acquired through more advanced vocalizzi of the grade of Panofka 81, Lütgen, Concone 15 and 25, Aprile, Aighini, and such selections from the works by Bach, Mozart, Gluck, Rossini, Haydn and Handel as bring into play the foregoing technique. He must be able to demonstrate correctly the vocal style of each of the composers listed above, with attention to recitative. The candidate must show a considerable repertory of Italian arias and of Italian, French, and English songs before entrance to Grade 3.

Voice 3

The student must increase the foregoing repertory with songs of greater musical and technical requirements, must learn at least one suitable operatic role and prepare on appropriate part of an oratorio such as Handel's Messiah, Mendelssohn's Elijah, Bach's St. Matthew or St. John Passion, or Haydn's Creation.

Voice 4

While attention will still be focused on vocal method, the student will be required to pursue advanced interpretive study with duly qualified experts in the field of concerted vocal works comparable to Brahms Motets, Bach cantatas and operatic ensembles, as well as more extended concert repertory.

Orchestral Wind and Percussion Instruments

It is possible to study any orchestral instrument with a member of the faculty who is a present or past member of the Boston Symphony Orchestra. For each of these instruments a careful plan is made for serious and thorough technical study, necessary for the fulfillment of the exacting present-day requirements for soloists and orchestral players. Students will receive in the course of Orchestra Drill, Orchestra Reading, the Conservatory Orchestra, and the Orchestral Class the practical training necessary to fit them for membership in a symphony or opera orchestra of the first rank. They also have the added experience of playing in smaller ensemble combinations. Percussion players are given a thorough training in tympani and in each of the orchestral percussion instruments, including advanced study of vibracussion instruments, and are prepared to take any position in this group.

Section 18

Secondary Instrumental Requirements

a. *Voice majors.* Diploma students must have the equivalent of two years of pianoforte study before graduation, and must be able to play simple accompaniments of songs with some fluency. Degree students must have the equivalent of three years of pianoforte study, and must be able to accompany songs of medium difficulty with fluency.

b. ***Violin and other Orchestral Instrument majors*** must have the equivalent of two years of pianoforte study before graduation.

c. *Composition majors* must have considerable proficiency on the pianoforte, and a working knowledge of at least two orchestral instruments, each chosen from a different group, i.e., Strings, Woodwind, Brass, Percussion.

Section 19

Music Education Majors

a. Before entering the Freshman year, students should have an acquaintance with at least two instruments, one of them being pianoforte, constituting the equivalent of at least one year's study of each.

Note: If there is a deficiency in this requirement, it must be made up by extra instrumental study.

b. Before graduation the student must have attained a competence in pianoforte necessary for his future work as a teacher (two years minimum may be required); a knowledge of the voice (at least one year may be required); and a fair ability on one orchestral instrument (one year may be required); all of this in addition to the work of the Instrumental Classes. The study of an instrument is pursued in private lessons, with a minimum requirement of one half-hour lesson per week throughout the four year course.

c. Students taking the Special Instrumentalist course must meet the same requirements as those prescribed for the regular Music Education course with the following exceptions: one hour lesson per week in the major will be required during the freshman and sophomore years. During the junior and senior years, the major will be divided between two instruments. Voice study will not be required. Sociology will be an elective.

OPERA DEPARTMENT

Under the direction of BORIS GOLDOVSKY
SARAH CALDWELL, *Assistant to Mr. Goldovsky*

The aim of the Opera Department is two-fold: a) to train singers for the operatic stage; b) to prepare students for future operatic leadership through practical instruction in coaching of repertoire, conducting, stage direction, and all other phases of operatic production.

Training for Singers, Coaches and Conductors

1. *Preparatory Class of Opera*

Vocal students who are less advanced will study repertoire with emphasis on pantomimic representations of operatic scenes. Students of this class will have the privilege of attending sessions of the Advanced Class, as auditors.

2. *Advanced Class of Opera*

A practical course of training for the operatic stage: repertoire, dramatics, diction, etc. At regular intervals recitals of scenes from operas will be given. Members of the class will participate in occasional public performances of complete operas.

Coaching and Conducting

A thorough study of the standard operatic repertoire with emphasis on tempo determination as well as traditions and styles of performance, and problems of organization.

Stage Direction

A practical study of *mise-en-scène*, combined with work in scenic construction, lighting, costuming and make-up.

Members of the *Coaching and Conducting* and *Stage Direction* classes will be required to do independent, practical work with the singers and to offer assistance in the productions of the Opera Department.

Lecture Course

Mr. Goldovsky will offer a weekly lecture course on the history of operatic traditions. All students in the Opera Department will be required to attend this course, for which they will pay no additional fee. The course will also be offered to the general public, at a special fee.

Opera classes will be available to sufficiently advanced students, either diploma or special, after an audition with the department supervisor.

Graduate Course

A limited number of candidates will be accepted for graduate work in the field of Opera Direction. Pre-requisites for this course will be advanced pianoforte, advanced conducting, languages, and general aptitude in this field.

DEPARTMENT OF POPULAR MUSIC

WRIGHT BRIGGS, *Supervisor*
AVNER RAKOV, *Orchestra Ensemble*
Ruby Newman, *Consultant*

The importance of the field of popular music in American life can not be minimized. Developments during the past few years have brought increasing artistic demands, in performance as well as in arranging and instrumentation. In keeping with its aim of providing the best possible instruction in each of the branches of music, the Conservatory has established a department of popular music, designed particularly to prepare students by direct, systematic methods for this profession.

Three three-year courses and the advanced certificate course are available in voice, instrumental performance, and in arranging, leading to a diploma.

Instruction is provided in various instruments, including trumpet, trombone, clarinet, saxophone, accordion, pianoforte and the percussion group. The particular problems of performance are taught by teachers of wide experience in this type of music.

Instrumental Performance

The student of instrumental performance is given the benefit of the classes in Ensemble, in which he is thoroughly prepared in sight-reading, transposition, perfection of balance and intonation, improvisation, and in the various styles of performance of the commercial orchestras of today. He is also prepared to double on other instruments, as required in many orchestras. The experience available in the Conservatory (symphony) Orchestra, and in the Orchestra Reading Class prepares him to play all types of music and to adopt himself instantly to the demands of the various styles. Such wide experience can only be obtained through the advantages of a large conservatory.

Arranging

Those majoring in arranging are taught the many prerequisites of the profession which are not obvious to them unless they are working under the guidance of an expert arranger. The demand for skillful arranging in a great variety of styles is large, but few are able to qualify for these positions. The student has the opportunity to hear his arrangements performed by one of the ensemble groups, and the experience of actually conducting the rehearsals and working out the balance and effects for which he was aiming.

Voice

Students in the voice course are given instruction in the various styles of singing and performance with dance orchestra, as well as extensive training in dramatic technique.

For all students in this department there will be instruction in the problems of proper microphone use, for which the finely equipped phonograph recording studio of the Conservatory offers complete facilities.

Record books in which the complete applied music repertoire must be posted are required of all students. This book, signed by the teacher in the major subject, must be presented at each promotional examination.

FACULTY

G. WRIGHT BRIGGS, *Arranging*
LORING T. BRIGGS, *Arranging*
J. ARTHUR CALESS, *Saxophone, Flute*
NORMAN CARREL, *Clarinet*
SALVY CAVICCHIO, *Xylophone*
JOHN W. COFFEY, *Brass Instruments*
RAY DOREY, *Voice Coaching*
RALPH FUCCILLO, *Trumpet*
FREDERICK GREENE, *Piano*
LEO GRIMES, *Piano*
DAVID HICKS, *Piano, Orchestra Ensemble*
GEORGES E. MOLEUX, *Contrabass*
RAFAEL PORRAS, *Accordion*
AVNER RAKOV, *Orchestra Ensemble*
JOSEPH SHAPIRO, *Percussion*
THEODORE SIMONELLI, *Guitar*
ROBERT STUART, *Clarinet*

OUTLINES OF COURSES

INSTRUMENTAL

First Year		Second Year (Junior)	
Major	8	Major	8
Piano 3 (Supplementary)*	2	Piano 4 (Supplementary)*	2
Solfege 1	4	Solfege 2	4
Elementary Theory	2	Harmony 1	4
Humanities 2	4	Vocal Ensemble 1	2
Vocal Ensemble 1	2	History and Styles of Popular Music	4
Orchestra 1	4	Orchestra 2	4

Third Year (Senior)

Major	8
Solfege 3	4
Harmony 3	4
Elementary Arranging	4
Conducting 1	2
Orchestra 2	4

Note: *Will not be required of piano majors, or students passing satisfactory examination at the end of the first year. Piano grades defined in regular catalogue.

VOCAL

First Year		Second Year (Junior)	
Major	8	Major	8
Piano 3 (Supplementary)	2	Piano 4 (Supplementary)*	2
Solfege 1	4	Solfege 2	4
Elementary Theory	2	Harmony 1	4
Humanities 2	4	Dramatic Technique 2	4
Spanish Diction	2	Vocal Ensemble 2	4
Vocal Ensemble 1	2	Orchestra 2	2
Dramatic Technique 1	4		

Third Year (Senior)

Major	8
Italian	6
French Diction	2
Elementary Arranging	4
History and Styles of Popular Music	4
Orchestra 2	2

Note: *Will not be required of students passing satisfactory examination at the end of the first year.

OUTLINES OF COURSES

ARRANGING

Preliminary Year

Piano*	8
Solfege 1	4
Harmony 1	4
Elementary Theory	2
Elementary Arranging	4
Orchestra 1	2

First Year

Arranging Lessons	8
Piano 5 (Supplementary)**	2
Solfege 2	4
Harmony 2	2a
Counterpoint 2	2b
Humanities 2	4
Vocal Ensemble 1	2
Orchestra 2	4

Second Year (Junior)

Arranging Lessons	8
Harmony 3	4
Counterpoint 3	4
History and Styles of Popular Music	4
Conducting 1	2
Orchestra 2	4

Third Year (Senior)

Arranging Lessons	8
Form and Acoustics	4
Physics	6
Popular Choral Writing	2
Contemporary Music	4
Orchestra 2	2

Note: *If satisfactory examination is passed, another instrument may be substituted.

**Will not be required of students passing satisfactory examination at end of first year.

Arrangers will attend orchestra 2 hours a week for 2 credits and 4 hours a week for 4 credits.

DESCRIPTION OF SUBJECTS

Dramatic Technique (Radio) 1 and 2

Radio and television acting and singing techniques. Problems of the professional singer in these mediums. Writing and interpreting scripts.

Mr. Dorey — 2 hours weekly

Elementary Arranging

A systematic study of instrumentation leading to a practical understanding of the problems of the professional arranger. Varied types and styles of orchestration are taken up, and the student is given a working knowledge of the fundamentals of writing for the dance orchestra.

Mr. L. T. Briggs — 2 hours weekly

Elementary Theory

This course supplements the traditional study of solfege and harmony by correlating the academic approach with the various conditioning factors which occur in current commercial practice; these include simple harmonic analysis, melody and obligato writing, rhythmic formulas of frequent occurrence in popular music, structural analysis of popular songs, etc.

Mr. L. T. Briggs — 1 hour weekly

History and Styles of Popular Music

a. The first semester will deal with famous and influential groups and personalities prominent in popular music from the turn of the century until the present. This includes performers, composers, and arrangers as well as orchestral groups and will be illustrated by recordings.

b. The second semester will deal chiefly with the practical problems encountered by the young musician in the various fields of commercial music, such as dance-band playing, theater work, radio staff work, recording, composing, publishing, television, etc.

Mr. G. W. Briggs — 2 hours weekly

Orchestra 1 (Popular)

A training-ground for the elementary student of moderate technical skill who lacks playing experience. Careful coaching and attention to detail will aid in developing a sure sense of intonation, clearcut phrasing, and feeling for ensemble. The conventional dance-band instrumentation will serve as the basis of this group.

Mr. Hicks — 2 hours weekly

Orchestra 2 (Popular)

A dance-band group requiring a more advanced degree of proficiency and musicianship. Instrumentation will be similar to Orchestra 1, but standards will be more exacting and material used will be more varied. Precision will be stressed but improvisation ability will be welcomed and put to good use. Strings and woodwinds will be used frequently in this group to enlarge the horizons of both performers and arrangers.

Mr. Rakov — 4 hours weekly

The orchestra groups will serve as frequent laboratories for arranging majors and vocal majors who will benefit from this practical experience under professional conditions.

Popular Choral Writing

The technique of writing in present day styles for groups of varying sizes which are currently in vogue with dance bands, on radio programs and in musical comedy.

Mr. G. W. Briggs — 1 hour weekly

Vocal Ensemble 1 (Popular)

A choral group designed to acquaint the student with the fundamental principles of choral singing. Although traditional technique will be stressed, the material used will be drawn from contemporary radio and theater literature. This group will also serve as an occasional laboratory for arranging majors.

Mr. Hicks — 1 hour weekly

Vocal Ensemble 2 (Popular)

This course will stress trio, quartet, and quintet singing in the close harmony rhythmic style prevalent in radio and dance bands of today. Students other than vocal majors are welcome to elect this course. Reading ability is a higher pre-requisite than vocal development.

Mr. Hicks — 2 hours weekly

GENERAL INFORMATION

Section 20

Marking System

a. Marks, which are permanently recorded in the office of the Dean, are given a student for each subject at the end of every semester on the basis of:

1. Regular class work
2. Grade of examination
3. Attendance. Regularity of attendance at all classes is required. The work of students who do not attend classes regularly will suffer, and this will affect the mark of the semester. Students who are delinquent in attendance will be summoned before the Dean.

A signifies superior ability and achievement.

B shows excellent work. Students obtaining an average of *B* or above are entitled to a place on the Dean's list.

C denotes satisfactory work and progress.

D is a low passing mark and carries a warning.

75% of all grades received by a student in a Diploma or Bachelor of Music Degree Course (figured on the basis of the number of semester hours of credit given) must be *C* or above in each of the following three divisions of his work, otherwise he will not be allowed to graduate:—

1. Supplementary musical subjects and secondary instrumental study.
2. Supplementary academic subjects and professional subjects in the Music Education Department.
3. The work of the major field.

E denotes a failure and means that the work of that semester must be repeated. Not until this has been done will a student be allowed to begin the next semester's work in the same subject. Two *E*'s in any semester constitute a failure for the full course. The student will not be allowed to continue the full course and the Conservatory reserves the right to withdraw the student's registration.

b. Special examinations will be given to students who fail to come to the regular examination because of illness for which the student can give certified evidence. The work will be marked "incomplete", but this will be made an automatic *E* at the end of the third week of the following semester if the examination has not yet been taken. A mark of "incomplete" may also be given at the discretion of the teacher if the student has failed to hand in required assignments. This mark will again automatically change to *E* if the work is not made up before the end of the sixth week of the following semester.

c. Reports of a student's standing will be sent to parents upon request made to the Dean. Parents will be notified of cases of delinquency in attendance.

Section 21

Honors

Honors are awarded at Commencement to candidates for the Conservatory diploma and the Bachelor of Music degree whose scholastic average throughout the course indicates superior work. The honors are divided as follows:

Highest Honors	9.5	to 10	inclusive
Honors with Distinction	9.0	to 9.49	inclusive
Honors	8.0	to 8.99	inclusive

Section 22

NEW ENGLAND CONSERVATORY OF MUSIC
GENERAL REGULATIONS

All students of the Conservatory are required to conform to the student regulations, and are held responsible for a full knowledge of the rules and regulations contained in the general catalogue.

Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

Applications for admission to the Conservatory must be accompanied by a recent photograph, not smaller than two inches by three inches (2"x3").

Students are required to carry the student identification card at all times. This card must bear the student's own signature in ink.

The Conservatory reserves the right at any time to refuse or withdraw temporarily or permanently the registration of any student whose presence may appear to be detrimental to its interest, without being required to give specific reasons for such action; also, to refuse to renew the registration of students who have been habitually delinquent in their studies.

All matters of business connected with the Conservatory must be transacted at the business offices, except in cases of make-up lessons. Included under this ruling are matters pertaining to tuition and all other fees, private lessons, assignments of classes, change in hours, and excuses for absences.

During their period of study, students will be allowed to arrange for public appearances only with the consent of the Director or Dean.

Students may register for single subjects if desired.

Changes cannot be made from one class to another. Courses discontinued without the approval of the Dean will be recorded as failures. Changes from one teacher to another in the major field cannot be made without the written consent of the Director.

No subject may be discontinued after the end of the second week in any semester.

Students wishing to organize any social activity must first get approval for the type of entertainment from the Dean and then submit a budget of expenses for approval of the Assistant Treasurer before permission will be given to use the hall.

Student required recitals take precedence over all other student activities in the halls. No conflict of student social activities or recitals will be permitted.

The Conservatory has approved an offical class ring bearing the Conservatory seal. This design is not subject to change and is available only to graduates on approval of the Dean.

Financial

Each applicant will be notified in writing of his acceptance as a candidate at the Conservatory. The candidate's acceptance of this appointment must be accompanied by a check or money order for fifty dollars ($50.00). This amount will be applied toward his tuition.

Fees, to be paid in advance, include registration fee, student activity fee, book deposit, dormitory fees (women), tuition fees, practice room fees, and instrument rental fees. Partial payments in advance must be approved by the Assistant Treasurer.

A Book Deposit of twenty-five dollars ($25.00) is required of all students taking academic subjects for credit. This deposit is held for the purchase of textbooks at the bookstore. A deposit of five dollars ($5.00) will be required of all special students toward the purchase of music or books at the bookstore. The unexpended balances will be returned at the end of the academic year on application by the student for a refund.

A student activity fee of seven dollars and fifty cents ($7.50) per academic year is charged to all students who have been accepted into the degree or diploma course or who are taking at least twelve semester hours. The purpose of this fee is to provide adequate funds for class and student activities during the year. Cards will be issued to each student entitling him to admission to all students' social activities without further charge, except where refreshments are served.

No refunds or allowances will be made for late entrances, lost lessons, withdrawals, or courses discontinued after two weeks. Where instruction has been discontinued for non-payment of tuition, reinstatement may be made only by payment of all fees due and lessons missed during this interval will be forfeited.

Students may place money deposit with the Cashier's office and can draw on same at any time during business hours. No charge is made for this service.

Students entering classes late in the semester will be charged for the full semester and must take the necessary number of private lessons to make up the lost work.

The Conservatory reserves the right to discontinue any class which does not reach or maintain a required minimum in enrollment. The Conservatory will arrange to provide equivalent instruction in the same or in some other required subject at no extra cost to a full course student, provided the class discontinued is a required subject in his course. Special students may continue in private lessons or take the class another year if it is given.

The Conservatory reserves the right to make any changes in curriculum, tuition fees, room rates or any other fee it deems necessary.

Attendance

Prompt attendance is required at classes and private lessons.

Students may be excused from private lessons and classes on account of illness or for a professional engagement by notifying the Registrar a reasonable time before the hour of the lesson or class. Excuses after lessons or class hour will not be accepted and will be considered a cut.

Lessons lost by unexcused absences or by cutting will not be made up.

Students may not have more than two unexcused cuts per semester in any one course.

Make-up lessons for excused absences must be arranged for by the student with the teacher.

Building Rules

The use or possession of intoxicating liquors anywhere in the Conservatory buildings is prohibited.

Loud conversation, noise, laughter or singing in the corridors is forbidden.

Practice in studios without permission is forbidden. Permission may be obtained from the Registrar. Piano practice in the concert halls will be permitted only as immediate preparation for a required public recital. Permission may be obtained from the Assistant Treasurer.

Practice rooms may not be occupied by more than two students at a time unless specific permission is secured from the Registrar.

Smoking is forbidden anywhere in the building except in rooms set aside for this purpose.

Food cannot be served in any fraternity or sorority rooms without permission of the Assistant Treasurer. This permission will be granted with the understanding that no charge is to be made.

Students will be held responsible for a full knowledge of the contents of all official notices placed on the school bulletin boards.

Section 23 **Registration**

Registration for new students for the academic year opens annually on the Tuesday after Labor Day, but may be arranged at any time prior thereto. All other students must register before Com-

mencement for the next academic year. While the year is divided into two semesters, students may register at the beginning of the academic year for the entire year, no registration being necessary for the second semester except for course changes, etc.

Special students may register for private lessons at any time during the year.

Evening lessons are arranged for the benefit of those who cannot take advantage of courses during the day.

Section 24 **Tuition and Fees**

a. The tuition fee for a Preliminary Course, including all required subjects (except private lessons in the major field and supplementary instrument) is $325. per year. Students are required to take a minimum of one hour lesson per week in the major instrument or study.

b. The tuition fee for a Diploma Course, including all required subjects (except private lessons in the major field and supplementary instrument) is $325. per year. Students are required to take a minimum of one hour lesson per week in the major instrument or study.

The tuition fee for a Diploma Course in the Department of Popular Music, including all required subjects (except private lessons in the major field and supplementary instrument) is $325. per year.

c. The tuition fee for the course leading to the Bachelor of Music degree (Pianoforte, Organ, Church Music, Voice, Orchestral Instruments, Composition, and Music Theory) including all required subjects (except private lessons in the major field and supplementary instrument) is $375. per year. Students are required to take one hour lesson per week in the major instrument or study.

d. The tuition fee for the course leading to the Bachelor of Music degree (Music Education), including all required subjects (except private lessons in voice or instrument) is $450. per year. Students may limit themselves to one half-hour per week during each year in their voice or instrument study, provided that there are no deficiencies to make up.

e. The tuition fee for the course leading to the Bachelor of Music degree (Music Education — Special Instrumentalist) including all required subjects (except private lessons in the major, supplementary, and secondary instrument) is $415. per year. Students are required to take one hour lesson per week in the

major instrument during the freshman and sophomore years and one half hour each in the major and second instrument during the junior and senior years.

f. The fee for phonograph recordings is $3.00 per 10" record.

g. Registration fee per academic year, $3.00, and for Summer School, $3.00.

h. The fee for each examination for advanced standing is $3.00.

i. The fee for a special examination is $3.00.

j. Students presenting a thesis as a requirement for graduation must provide two copies, typed and bound, the cost not to exceed $100.

k. The fee for the Diploma in any course or for the Degree is $12.00, payable on or before June 1 of the final year.

l. The fee for each transcript of student's record (after the first one) is $1.00. There is no charge for the first copy.

m. Students taking less subjects than the prescribed curriculum, as designated in the catalogue, or those taking courses in addition thereto, will be charged at the rate of $20. per semester hour.

n. The fee for supplementary academic and theoretical courses of study is standardized at $20.00 per semester hour of credit. Conference courses are at the same rate.

o. The charges for the following subjects are indicated below:

Opera Department	per semester
Course 1	$50.00
Course 2	65.00
Lecture course, for other than Conservatory students	20.00

SEMESTER RATES FOR ONE HOUR LESSON PER WEEK

	Preparatory	Intermediate	Advanced
Pianoforte	$76.00	$133.00	$195.00
Voice	76.00	133.00	195.00
Violin	76.00	133.00	195.00
Viola	76.00	133.00	195.00
Violoncello	76.00	133.00	195.00
Organ	76.00	125.00	175.00
Flute	76.00	133.00	195.00
Harp	76.00	133.00	195.00
Orchestral Instruments	76.00	125.00	175.00
Arranging		250.00	300.00
Popular Music	100.00	125.00	150.00
Solfege	87.50	133.00	133.00
Counterpoint and Harmony	133.00	133.00	133.00
Composition		133.00	175.00
Conducting	133.00	133.00	175.00
Instrumentation	133.00	133.00	175.00
Liturgical Music			175.00
Music in Education	133.00	133.00	175.00
Opera Coaching			230.00
All Academic Subjects	110.00	110.00	110.00
Special Advanced Clarinet			195.00
Special Advanced Pianoforte			240.00
Special Advanced Violin			240.00
Repertoire (Coaching)			100.00

A minimum of 15 hours' instruction per semester is required for credit in any course. Academic year consists of two semesters.

Section 25

RENTAL OF MUSICAL INSTRUMENTS

All musical instruments which are the property of the New England Conservatory of Music must be signed for on the regular Rental Agreements and under the following rules:

1. Rental charged, if any, must be paid in advance.
2. Moving cost to be paid by the lessee.
3. Maintenance of instrument shall be the responsibility of the lessee. This includes replacement of strings, bow hair, reeds, etc.
4. In case of damage to said instrument by misuse or any cause whatsoever, except ordinary wear from careful use, the lessee agrees to pay the amount of such damage; and in case of destruction from any cause, to pay the above valuation less such amount as instrument may be depreciated by wear. In

addition to the rental charge, the lessee agrees to reimburse the Conservatory for the cost of insurance of the instrument against fire, theft, etc., during the term of the rental.

5. In case of failure to comply with any of the terms of the Rental Agreement, the Conservatory may, without notice or demand, take possession of the said instrument without liability for trespass in doing so.

6. All instruments may be called on for inspection as to their condition twice during the school year.

Rental Rates

7.

Pianoforte per academic year	$40.00
Violin per academic year	20.00
Violoncello per academic year	80.00
Contrabass per academic year	80.00
Woodwinds per academic year	50.00
Brass per academic year	50.00

8. A limited number of instruments are available and no guarantee can be given that the Conservatory can provide rental instruments for all the students requiring them.

9. Practice facilities in the Conservatory Building are provided for resident students at the following rates for the academic year, six days per week.

Room with upright pianoforte	2 hours per day	$20.00
Room with grand pianoforte	1 hour per day	35.00
Teaching organs	1 hour per day	50.00
Practice organs	1 hour per day	30.00
Carr Organ	1 hour per day	70.00
Room with upright pianoforte	Single hour	$.10
Room with grand pianoforte	Single hour	.25
Practice organs	Single hour	.25
Teaching organs	Single hour	.35
Carr Organ	Single hour	.35
Jordan Hall Organ	Single hour	.50

Grand pianofortes are available for practice only to advanced students in pianoforte.

10. Practice rooms will be assigned by the Registrar in the following order:
 1. All resident full course students.
 2. Non-resident full course students.
 3. Special students.

FREDERICK S. CONVERSE FELLOWSHIP, to be awarded by the Executive Committee to a member of the Theory Department, such member to be recommended by the Director for the supervision and administration of courses in the field of Music Theory, and for the purpose of achieving an effective coordination.

Chester W. Williams has been appointed for the academic year 1951-1952.

SCHOLARSHIPS, LOANS AND PRIZES

Entering Scholarships

The Conservatory offers entering scholarships to students in need of financial assistance who qualify for enrollment in one of the full courses leading to Diploma or Degree as follows:

HIGH SCHOOL SCHOLARSHIPS. A limited number of scholarships of $100. each to students graduating from High Schools in New England, who are recommended by their Principal or Supervisor. A limited number of similar scholarships are also available to students from High Schools outside of New England.

COMPETITIVE SCHOLARSHIPS. A limited number of Orchestral Scholarships of $100. each are available to other High School graduates who qualify to enter one of the full courses leading to Diploma or Degree with an orchestral major. Three scholarships representing one half of the tuition in one of the courses in the Opera Department are also available on a competitive basis. Write for further details concerning the above scholarships and for an application blank.

Second Year Scholarship

A scholarship of $350. is offered to the student who attains the best general record in scholarship and musicianship during his first year as a holder of a High School scholarship. This sum will be applied toward tuition during the second year.

Other Scholarships

The following scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Applications for scholarships for the ensuing year must be made upon the prescribed application form.

THE CARL BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty. *In Pianoforte*

THE LOUISE BAKER SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of the late Louise Baker of Boston, to be used for the support of deserving students.

THE ANNA C. BIRD SCHOLARSHIP. The income of a fund to be used for scholarship purposes.

THE KATE E. BLANCHARD SCHOLARSHIP. The income of a bequest of $10,000, under the will of Kate E. Blanchard, late of Roxbury, Massachusetts, to be used to pay for a scholarship or scholarships for worthy students at the New England Conservatory of Music.

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter. *In violin*$250

THE HARRIET TILDEN BROWN SCHOLARSHIP. The income of nineteen hundred dollars, the bequest of the late Harriet T. Brown.

THE CARR SCHOLARSHIPS. The income of the Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, in memory of his father and mother, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE CONVERSE SCHOLARSHIPS. The income of a fund of sixteen thousand dollars, the gift of the late Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts. Three, in any graduating course.

THE M. IDA CONVERSE SCHOLARSHIPS. The income of twenty-five thousand dollars, a bequest under the will of the late M. Ida Converse, will be applied to the maintenance of five annual scholarships of equal amounts, to aid in their education worthy and meritorious students of the Conservatory who are in need of financial assistance.

THE JENNIE L. COX SCHOLARSHIP. The income of a fund to be used for scholarship purposes.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Crabtree Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE OLIVER DITSON SCHOLARSHIPS. A portion of the income from the Oliver Ditson Endowment, a bequest of the late Charles H. Ditson, has been set aside for scholarships.

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE HENRY T. AND MARY W. DUNHAM SCHOLARSHIP. The income of a bequest under the will of Elizabeth Henrietta Dunham, given in memory of her parents for the purpose of defraying the expenses of a worthy American-born student from the Town of Nahant who is pursuing either the Conservatory Course leading to a Diploma, or the Collegiate Course leading to one of the degrees awarded by the Conservatory.

THE ARTHUR F. ESTABROOK SCHOLARSHIP. The income of a bequest which may be used for scholarship purposes.

THE MRS. ARTHUR F. ESTABROOK SCHOLARSHIP. The income of a bequest which may be used for scholarship purposes.

THE MARIA A. EVANS SCHOLARSHIP. The income of a bequest which may be used for scholarship purposes.

THE FANNY ELIZABETH FRENCH SCHOLARSHIP. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

THE CLARA E. GETMAN SCHOLARSHIP. The income of a fund to be used for scholarship purposes.

THE LUCINDA GOULD SCHOLARSHIP. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education.

THE GEORGE B. HYDE SCHOLARSHIP. The income of seventeen hundred dollars, the bequest of the late George B. Hyde.

THE REBECCA JACKSON SCHOLARSHIP. The income received from the estate of the late Rebecca Jackson for the benefit of students of pianoforte and organ.

THE LANGSHAW SCHOLARSHIP. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., a former member of the Board of Trustees. *In organ or voice.*

THE LINDSAY SCHOLARSHIP. The income of a bequest of five thousand dollars under the will of Agnes M. Lindsay, late of Bridgewater, New Hampshire, to be used for the aid of deserving students from the state of New Hampshire.

THE MARY C. MORRISON SCHOLARSHIP. The bequest of Mary C. Morrison. The income of three thousand dollars will be used to educate specially gifted, needy children; precedence to be given to lineal descendants of Charles Perkins Morrison.

THE GEORGE H. MUNROE FUND. The income of a bequest of five thousand dollars under the will of the late Emma F. Munroe, to be used to help needy and promising students of violoncello and voice.

THE WALTER W. NAUMBURG SCHOLARSHIP. A scholarship available for an advanced student who is pursuing a course leading to a career in applied music.

THE PARKER FUND. The income of twenty-five hundred dollars, the bequest of the late Blanche B. Parker, for the educational assistance of one or more women students of voice.

THE KATHARINE H. PARKER SCHOLARSHIP. The income from one thousand dollars by the bequest of Katharine H. Parker.

THE CLARA KATHLEEN ROGERS SCHOLARSHIP. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory faculty, to which principal amount the sum of five thousand dollars has been added by gift of her husband, the late Henry Munroe Rogers, Esq., the total income to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

THE HENRY MUNROE ROGERS FUND. The gift of the late Henry Munroe Rogers, Esq. The income of five thousand dollars may be applied to scholarships in any division of the Conservatory, or may be loaned to students under specified conditions.

THE REBECCA F. SAMPSON SCHOLARSHIP. The income of one thousand dollars, bequest of the late Rebecca F. Sampson.

THE GEORGE SAUNDERS MEMORIAL SCHOLARSHIP FUND. The income of a bequest of fifteen thousand dollars under the will of the late Albert H. Whitin, available to one or more pupils of the Conservatory who have shown the greatest proficiency in the study of the violin, to be used for the general purpose of their education at the Conservatory, including tuition fees and maintenance.

THE EDMUND H. SEARS MEMORIAL SCHOLARSHIP. The income from this fund is available for scholarship aid to an outstanding student of a stringed instrument or chamber music.

THE SOUTHWICK SCHOLARSHIP. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

THE ALDEN SPEARE SCHOLARSHIP. The income of a bequest which may be used for scholarship purposes.

THE ELEANOR STEBER GRADUATE AWARD. To be awarded to a student graduating from the New England Conservatory of Music

who is to receive or has received within the year of consideration a Bachelor of Music Degree in voice.

THE CHARLES WARREN SCHOLARSHIP FUND. The gift of Charles Warren, Esq., of the Board of Trustees. The income of the fund will be awarded at the discretion of the Scholarship Committee to help defray the tuition expense in the Conservatory of one or more worthy, needy and talented young men.

THE AMASA J. WHITING SCHOLARSHIP. The income of a bequest of one thousand dollars under the will of the late May C. W. Speare as a memorial to her father, to be available toward the tuition of a worthy and deserving student whose means are limited.

THE JENNIE S. WOODMAN SCHOLARSHIP. The income of one thousand dollars, the bequest of the late Jennie S. Woodman, to be awarded to any worthy young woman.

BENEFICENT SOCIETY LOANS

The Beneficent Society of the New England Conservatory of Music has a fund available to lend to Junior and Senior students of the Conservatory, who have been properly recommended, for the purpose of assisting them with their tuition costs. This fund is a revolving fund and is loaned, without interest, with the understanding that the loans will be repaid as soon as possible in order that they may be used again for other students needing help. Write to the Secretary of the Beneficent Society, care of the New England Conservatory.

GEORGE WHITEFIELD CHADWICK MEDAL to be awarded annually to the senior student whose entire Conservatory record of achievement has been most distinguished by superior accomplishment in the candidate's major field, supplementary studies, extra curricular activities, and good citizenship. The candidate will be determined by a majority vote of the Faculty Council.

FRATERNITY AND SORORITY SCHOLARSHIPS

Available for a member of the respective Chapter:

THE SINFONIA SCHOLARSHIP. The gift of Alpha Chapter.
THE MU PHI EPSILON SCHOLARSHIP. The gift of Beta Chapter.
THE KAPPA GAMMA PSI SCHOLARSHIP. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.
THE PI KAPPA LAMBDA SCHOLARSHIP. The gift of Iota Chapter.
THE ELSON CLUB SCHOLARSHIP. } The gift of
THE ELSON CLUB ALUMNAE SCHOLARSHIP. } the Elson Club.

THE HOPE CHATTERTON PRIZE IN PIANOFORTE. The sum of one hundred dollars to be awarded annually to an outstanding student of pianoforte in the Artist's Diploma, Master's Degree or the Bachelor of Music Degree Course.

THE MU PHI EPSILON MEDAL

Awarded by Beta Chapter to a woman student who, in the first year of her course, has been outstanding in musicianship, scholarship, citizenship, and gives evidence of great future achievement in her major field.

PLACEMENT BUREAU

The Conservatory Placement Bureau has been in successful operation for many years. It is an ideal means of communication between the employer and the student who is a worthy candidate for a position. The Conservatory's recommendations are based on personal knowledge of the student's achievement and conduct during the period of study, substantiated by carefully kept records from each of his teachers. It is the aim of the Bureau to discover the proper person to fill the position to the employer's satisfaction, and likewise to find the position for the student which will give him opportunity to realize his best potentialities. The large number of graduates and former students who are now occupying important positions in widely varying fields in the musical world testifies to the success of the Placement Bureau in carrying out these aims.

With the approval of the Director, the Bureau may also obtain remunerative engagements in church and concert work for well qualified undergraduates.

LIVING ACCOMMODATIONS

The Conservatory maintains attractive accommodations for women students in the N.E.C. House, located within a five minute walk of the Conservatory. Recently completely renovated and redecorated, with improved appointments, it is under the direction of a supervisor and her assistant, with the usual regulations that apply to college dormitories. Large recreation rooms in the basement make an ideal social center under careful supervision. Ample reception rooms are provided on the first floor. All women students who are not living at home are required to live at the N.E.C. House. All requests for detailed information and application for accommodations should be addressed to the Supervisor of Student Housing, New England Conservatory of Music, 290 Huntington Avenue, Boston 15, Mass. Rooms will be shown by appointment during the summer.

ROOM FEES

Single Rooms—$291.00 and $339.00 per academic year.

Double Rooms—$194.00, $242.00, $291.00, and $339.00 per academic year.

All rooms MUST BE HELD for the full academic year and paid for on that basis.

NEW ENGLAND CONSERVATORY HOUSE WOMEN STUDENTS RESIDENCE

The Conservatory reserves the right at any time to refuse the privilege of living in the Conservatory House, and also to withdraw this privilege, temporarily or permanently, if the presence of the student appears detrimental to the best interests of the Conservatory, without being required to give specific reasons for such action.

Room fees are payable in advance, one half September 1 and one half January 25 of the academic year. No refunds will be made owing to withdrawals. All applications for rooms must be accompanied by a deposit of one quarter of the yearly fee for the room applied for, but not less than Fifty Dollars ($50.00). Balance of the first half of room fee must be paid before room is occupied.

All rooms must be retained for the school year, or in case of late entrance for the balance of the year and paid for on that basis.

Doctor's certificate of good health must be sent in with application for room accommodations.

All baggage and trunks should be shipped directly to the Conservatory House, 129 Hemenway Street, Boston 15, Massachusetts, after acceptance of application has been received.

HOUSE RULES

The following rules are made in the interest of all residents of the Conservatory House. Any student breaking a rule will be placed on social probation, and may upon further infractions, forfeit the privilege of living at the House.

Practice

String and woodwind players, resident in the Conservatory House, may practice in their rooms daily except Sundays between the hours of 10 A. M. and 7 P. M.

Entertaining

Entertaining male friends in students' rooms is not permitted. Male friends will be permitted to enter the dormitories only after 6 P. M. and all entertaining must be done in the reception rooms or recreation rooms, which are always under proper supervision. All visitors must be properly introduced to the supervisor or her assistant. All guests must be out of the building by 10:30 P. M. Overnight guests are not allowed.

Late Leave

All students residing in the Conservatory House are required to sign the register if leaving the house after 5 P. M. and must sign in on returning. Students must enter exact time on the register when leaving and returning. First year students must be in the house not later than 10:30 P. M., all others by 11 P. M. Any student who wishes to return after 11 P. M. must receive special permission from the Dean in advance. A limited number of these passes will be given during the school year, but none will be allowed to students on social or scholastic probation. No student will be allowed to leave the House after 10 P. M. One 1 A. M. permission per week will be allowed each student in good standing. These late permissions must be taken on Friday or Saturday evenings. The Dean's office will be supplied with a list each week showing the time of each student's return to the House in the evening.

Week-ends

Students wishing to be absent from the House for the week-end must take the matter up with the Dean, or in his absence, the supervisor, before making final arrangements, and must have a written permission from their parents.

Illness

A registered nurse is on duty at the Conservatory House daily. Any case of illness must be reported to her immediately so that the student may be properly cared for and the registrar be notified of any necessary absences.

In case medical attention is required, students living at the Conservatory House must be attended by the school physician.

Room Care

Each student is responsible for the cleanliness and neatness of her room. Each student is required to make her own bed before leaving her room in the morning. Once each week maids will clean each room and change all linen.

Students will be held responsible for all damage to rooms, loss, damage or destruction of equipment as supplied to her. Linen will be considered destroyed if used for shoe cleaning cloths, for the removal of lipstick or other cosmetics, or for dust cloths. Linen so destroyed by the student will have to be paid for immediately by her. Pictures, banners, etc., must not be attached to the walls or woodwork without first receiving permission from the house supervisor and then attached only with thumb tacks or Moore push pins; NEVER WITH AN ADHESIVE MATERIAL. Students breaking this rule may be required to defray the expense of redecoration.

Students must not store food in rooms. Leftovers should be disposed of immediately in the proper receptacles in the basement. Cooking in bedrooms is forbidden. Tonic bottles must be removed

not later than the next morning and if found by the maids the bottles will be disposed of by them. Window ledges must not be used for storage space.

The use or possession of intoxicating liquors anywhere in the New England Conservatory House is prohibited.

All lights in student rooms must be out by 11:30 P. M.

Appliances and Equipment

Radios must always be kept tuned low and doors must be shut when radios are in operation. Radios must be switched off at 10:30 P. M. All unnecessary noise, either inside or outside the building, must stop after this hour. Radios, curling irons, and desk lamps are the only electrical appliances permitted in the rooms, all other appliances are forbidden.

Each student must supply herself with a desk lamp and wastebasket. It is advisable to secure a small rug for the front of her bed. Ceiling lights in the rooms are equipped with 60 Watt bulbs. Floor, table or desk lamp must not have over 40 Watt lamps. Students are forbidden to add any temporary wiring to the electric light circuits or increase the size of the bulbs in the electric light fixtures.

Laundry

Washing and ironing of clothes must not be done in the rooms—space is provided in the basement for washing, drying, and ironing of clothes.

Telephone Calls

Telephone calls may not be made after 11 P. M. except in cases of emergency, and then only with the permission of the supervisor. Incoming telephone calls will not be received or delivered to the students after 11 P. M. except in cases of emergency. Parents and friends should be acquainted with these rules.

Valuables

Bedroom doors must be kept locked at all times when students are absent from their rooms. Students should deposit all money in the Cashier's Office in the school building. The New England Conservatory of Music will not be responsible for loss of money or other valuables kept by students in their rooms.

THE CONSERVATORY MUSIC STORE

Facilities for the sale of sheet music, books, and other musical merchandise, are located on the first floor of the Conservatory building. In addition to all Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to

students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on theoretical musical subjects, etc., will find it to their interest to send their orders to the Music Store. All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store. Appointments for the making of recordings may be made here. Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston 15, Massachusetts.

SUMMER SESSION

The Summer Session offers students opportunity to pursue intensive work in applied music and music theory, as well as academic subjects, throughout a period of six weeks, beginning during the last week of June, and ending early in August. It is possible during this period to earn credit for a semester's private work in three or four subjects, a total of six semester hours of credit being the maximum allowable during one session. Credit for work thus accomplished is permanently recorded and is available for transfer to other institutions. It will be accepted toward requirements for the Diploma or Degree courses at the Conservatory, provided the student has fulfilled the entrance requirements or has already been admitted to the course.

In addition to the instruction which is offered in all branches of applied music, it is possible to carry on work in music theory subjects as well, including counterpoint, harmony, theory, music form, instrumentation and composition, and other subjects offered in the Music Education course. While the academic courses offered may vary from year to year, these usually include English composition and literature, psychology, fine arts, languages, European and American history, bibliography and research. Other musical and academic subjects may be added if the demand warrants. Instruction is given by members of the Conservatory faculty and others. All facilities of the Conservatory building, including the use of practice organs and the Library, are available. Details regarding enrollment, registration, tuition rates and special announcements will be sent upon request directed to

The New England Conservatory of Music Summer School
Huntington Avenue Boston 15, Massachusetts

OTHER SUMMER INSTRUCTION

In addition to the work of the Summer Session, special students in pianoforte, voice, violin or other instruments, or in supplementary musical or academic subjects, may register for private lessons during the whole or any part of the period between the close of the academic year in June and the opening of the succeeding academic year in September. Further information will be given upon application.

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